

WE'RE BACK!

405 ALIVE

THE VINTAGE TELEVISION MAGAZINE THAT KEEPS 405 ALIVE

Issue 26, Mid-Year 1995 (Allegedly)

Editor Andrew Emmerson, G8PTH

The magazine with absolutely nothing new in it!



Your escape from ordinary literature

405 ALIVE

Issue 26, Mid-Year 1995 (in theory, anyway)

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Subscriptions: £16 inland, £18 overseas, US\$30 world air mail.

Printed by Jeremy Jago, Nottingham.

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Contributors are responsible for the statements they make.

ISSN: 0969-8884.

LEGAL WARNING, particularly for New Readers

By reading this magazine you are entering a Temporary Autonomous Zone (TAZ), where normal values, logic and timescales do not apply. At the least you may feel unable to put the magazine down until you have read it through to the very end. As you read it, you may also feel strangely mellow and entirely unable to consider doing anything else useful for 24 hours. Alternatively you may feel a sudden urge to have money extracted painlessly by one of our advertisers. Anything may happen and at the very worst you may enter a Permanent Autonomous Zone (PAZ) of your own creation.

We describe **405 Alive** as **Your Escape from Ordinary Reading**, but be warned that unwary neophytes have been known to degenerate into hopeless wrecks gibbering meaningless phrases such as 'modulator', 'open reel', 'image orthicon', 'telerecording' and '15 kilocycle line whistle'. Sadly there is no cure apart from deeper addiction.

DO NOT PROCEED FURTHER if you are unsure of your ability to handle hard-core old technology. You have been warned. This magazine should not be left out where children or people of an unsympathetic disposition may find it.

THOUGHTS OF THE MONTH:

Things that made me laugh lately

and boy, do you need something to make you chuckle these days!

"Reaching the age of 40 isn't so bad; you finally get to be as clever as you thought you were when you were sixteen."

"It's sad but those who keep a tidy workbench will never experience the thrill of finding that tool or component you thought you had lost forever."

"Copy from one author, it's plagiarism; copy from two, it's research"
...Wilson Mizner

" 'Tis better to hold silence and have the world think you a fool, then open your mouth and remove all doubt."

"Insanity is hereditary - you get it from your children" unknown author
but contributed by Tony Clayden.

"A metallurgist is someone who can distinguish a platinum blonde from virgin metal and a common ore" Tony Clayden again (blame him, not me!).

A visitor to the home of Danish 'heavy water' scientist Niels Bohr noticed a horseshoe hanging over a doorway and scoffed in amazement: "Surely you don't believe in that!"

"No, of course not," replied Niels softly, "but I'm reliably assured the magic works just as well whether you believe in it or not."

"There is no truth, only belief."

Right! Enough of the funnies. Take a grasp of yourself and get ready for the first issue in a long time of the magazine you thought had ceased publication...



FROM THE EDITOR ...

TAKE IT EASY...

It's not midnight. The lights are not turned down low. There's no quiet music playing and you may not even be feeling mellow. All the same, why not fetch a cup of coffee and settle down with this issue of *405 Alive* and see if you can have half an hour's *quality time* as the trendy management types call it. Relax for a while and see if you share my enthusiasm over the great articles in this issue. I truly believe we are currently having some first-class material contributed to the magazine, so drink deep... and enjoy.

NORMAL SERVICE IS RESUMED

And no, this is not an illusion, you really do have a 1995 issue of *405 Alive* in your hands. It is late, very late and I apologise. I also thank you for your forbearance and for the polite phone calls enquiring if the magazine was still going even! The fact is that editing and publishing a magazine of these proportions has simply turned out to be more than one human being can handle. I have outlined before the 100 man-hours that go into producing each issue (that's before packing and mailing are considered), so I won't dwell on this any more.

The good news is that I have now found a partner who will take over all administration and distribution of the magazine, leaving me with the editing and page origination. The new regime will commence with the first issue of 1996 (no. 29), so you will still receive 27 and 28 from me. Information about renewals and where to send your money will appear in issue 28; in the meantime please do *not* send money to me. Well, don't send subscriptions anyway; you're welcome to send me any other money you may care to! The new publisher, by the way, is Chas. Miller, well known to many of you as producer of the *Radiophile* magazine and I am very pleased that he is making it possible to continue publication of *405 Alive*.

Existing subscribers who have paid in advance for 1996 will not be affected and we intend to hold prices at the current level. In point of fact, paper costs rose substantially in 1995 and had to be absorbed (by me!) and we are keeping fingers crossed that postage does not increase significantly in 1996. Any major change in costs will be met by an adjustment next year (1997). Enough of admin. matters.

IMPROVEMENTS

One of my targets with this magazine is to make each issue a little better than the last... I'm not an expert by any means and that's why I am always striving to make it more like the big-budget magazines. Many of the 'improvements' are little more than minor tinkering with the wording of the 'flannel panels' and the general layout and design. Starting from now I would like to include a short 'biog' line at the end of each

article. It would be helpful if contributors would in future add a sentence or two about themselves. Thanks!

This issue has been produced by a new method which avoids paste-ups. Instead, all the illustrations, headlines and advertisements have been scanned electronically and incorporated directly into the computer text file. Learning how to do this takes time (!) and that's one of the reasons why this issue is a little late (the upheaval of installing Windows 95 was another - missing files, inadequate backups... never again!).

For those who find interest in such things, this issue was produced using a program called Microsoft Works for Windows 95. Previously I favoured WordStar for Windows but in the end I grew fed up with the bugs in the program. Works is not so fully featured as WordStar but at least the functions it provides seem to work without inconsistencies. In addition these functions work a lot faster, which reduces frustration considerably!

Also in this connection, a reminder to those who are also *au fait* with computers, they can send letters, articles and so on via Internet e-mail. The address for this is midshires@cix.compulink.co.uk Look forward to hearing from you!

Andy Emmerson.

LETTERS, WE GET LETTERS

From Simon Ellis, Staines:

Please find enclosed my subscription renewal to *405 Alive*. I have also enclosed a cheque from Mr Les Cates, my workmate here in VTR who would like to be added to your mailing list. Les became inspired when I took an Ekco T161 into work to renovate. He came over all nostalgic and the set was soon his! Ever in search of 405 material to feed into our treasures we borrowed a Dinosaur converter and soon we had tapes, VHS and Sony CV-2100 full of nostalgia, Test Card C, London to Brighton in Four Minutes, Hancock the blood donor and so on. The Dinosaur did an excellent job, especially when fed from digital Betacam but we found that some modern VHS machines are unsuitable for 405 lines. Their comb filter decoders meant that the CCD delay (625) lines caused a ghost, too significant to use.

PS: If any reader has a 1/2" mono reel-to-reel with clapped-out heads, then low band U-Matic heads make an excellent substitute!

From Keith Rann, Loughton:

I have enjoyed issue 25 very much. On page 12, where Steve James asks if the BBC used colour cameras for productions in black-and-white prior to November 1969, the answer is yes! How I noticed it, I was experiencing exactly the same effects as when the experimental colour tests were done back in 1960. The effect was that where there was very strong colour, I saw a continuous column of Xs moving down the screen [*known technically as 'dot crawl'* - Editor]. If you didn't see this yourself, the nearest you can get to it is

to look at the bottom of the picture on page 47 through a magnifying glass and observe the dots that make up the picture.

I also enjoyed *Relics on the Rooftops*. Would it be possible to feature a section of pictures of old Band I and Band III aerials in a future issue? There have never been any elaborate aerials at all here as we are in a primary service area.

Would any reader care to contribute an article like this?

From Roger Bunney, Romsey:

On page 10, Keith Rann wrote about aerials. The top aerial looks like a bog-standard Belling-Lee. The middle one is a tilted aerial, I recall 12 degrees tilt. The tilted aerial was made by Telerection, who moved about rather and ended up in West Weymouth, Dorset. They made lots of aerials and had a rolling contract with Radio Rentals. The tilted aerial used a delta match and the sliding bars moved up and down the dipole element (which was bolted to the boom). A sticky tape indicated where it was 50, 60, 70 and 80 ohms, so you merely tightened the screw over 75 ohms. The insulator was in a block that slid up and down the boom. Very well made aerial, the 4-element was called a Multimus, there was also a 3-element. They can still be seen around.

The tilt was to allegedly improve fringe reception and counteract 'wavefront tilt'. Telerection made lots of aerials for export and even double 11-element Band III ones, again with delta matching. I recall one of these at Knowle Farm, St. Catherine's Point in the south Isle of Wight. It was aimed at Stockland Hill on ch. B9 despite being only three miles from Chillerton Down. The farmer reckoned that the wind would wreck one of these aerials each winter.

Knowle Farm was used by Marconi for some of his early experiments. Telerection was successful but despite this, Thorn took them over and closed them down and the factory turned over to making Kenwood appliances.

The bottom aerial is a Jaybeam or J-Beam as it was then. The dipole was integrated with the vertical mast, an insulating sleeve keeping apart the dipole element and the mast. These specimen can still be seen occasionally, in fact there is one about half a mile from here on ch. B3, Rowridge as was. Recently on a trip to Swanage, via Corfe Castle, I noted on a building in Corfe itself, a village surrounded by high hills, an example of a real parabolic Band III for ch. B 11. This is a curved reflector boom with 8 elements on it with a single dipole in front, made by Dale Aerials and popular in ghosting and screened areas.

From Rudi Sillen, Belgium:

Thanks for issue 25, great, don't apologise for the late arrival of the magazine, thanks for your work. Also, I'm the fool who finally bought the Pye 5-inch vision-only set missing its picture tube and back for £750 from a well-known dealer in London. As it's impossible to find pre-war sets over here and as I am desperately looking out for a vision-only set, I jumped on this offer, hoping I can find the picture tube in time. Previously I had bought a set without picture tube and I found the picture tube later on (even two of them!).

I will pay good money (cash) for a 5-inch picture tube - Hivac T5M or equivalent - and the triode tetrode Hivac AC/TZ, so please help me get rid of

the 'fool' feeling! If you can help, please write to me, Rudi Sillen, Limberg 31, B-2230 Herselt, Belgium or telephone/fax 00 32 14-54 68 89.

From Tony Blackmore, London:

Enclosed is a cheque as payment for subscription to *405 Alive* for a year. I work as a studio cameraman for BBC Current Affairs and have a keen interest in television history and the preservation of old equipment and programme material. Your magazine will certainly prove to be a very valuable source of information and contacts relating to this somewhat unusual interest. It was an article in the *Second Hand Buyer* section of *Television Buyer* that proved most interesting and prompted me to contact you.

From Bruce Adams, Halesowen:

The reader who enquired about a frame output transformer rewind should send it to Majestic. Beside mains transformers, they also rewind sound output and intervalve transformers, so they would be able to cope with frame output. Also they will make transformers to your own specification at very reasonable prices.

The mains voltage has not and will not be changed, according to a statement from the Midlands Electricity Board. It is simply a paper exercise to harmonise with the European Community. Presumably the EC will similarly raise their 220 volts to 230! If only other EC directives had such an impact!

Yes, Bruce, I think you are right; the allowable tolerances on 'our' 240V and 'their' 220V enable us all to lay claim to a nominal compromise 230V.
[Editor]

From Edward Cole, Maida Vale:

Last year, I was viewing *That's Showbusiness* on BBC-1 and was delighted and surprised when they screened a short clip from the TV version of the fifties sitcom *Life With the Lyons*. I loved the radio series, but had completely forgotten it had also been on TV! Also last year, I purchased two new books; *The Guinness Book of Sitcoms* by Rod Taylor, which gives details of more than eleven hundred radio and television comedy series; and *British Television* by Tise Vahimagi (what an odd name!), which is a guide to about the same number of TV shows of all kinds. They were both very interesting, but I got a nasty shock when I looked up the TV versions of *Life With the Lyons*.

According to the Guinness book, the Associated Rediffusion series of *Life With the Lyons* began in September 1957 and ran for just one series, and the BBC-TV version began in June 1961. But the Vahimagi book said that the BBC-TV version came first, from 1955-6, and then the A-R version ran from 1957-60, so there must have been more than one series! Then I looked up the Ronnie Barker sitcom *Open All Hours*. The Guinness book said that the first series was shown on BBC-2 in 1976, repeated on BBC-1 in 1979, and that the fourth and last series finished in December 1985. The other book also said it was on BBC-2 in 1976, but said it then ran from 1981-2. It really annoyed me to discover such discrepancies. If both incorrect versions are in the same book, it will not be possible to believe that all the other information in that book is accurate. Does anyone know which versions are the correct ones?

A lot of my favourite vintage series are being shown on satellite TV; series such as *Father Dear Father*, *The Saint*, *The Adventures of Robin Hood* and many more. I was amazed when the Bravo channel started showing *Muffin the Mule*, which I loved when I was a child. But of course there are lots of other fifties series which have never been repeated, such as *Billy Bunter*, *Café Continental*, *Double Your Money*, *Take Your Pick*, *Six-Five Special*, *Before Your Very Eyes* (with Arthur Askey), *I Married Joan* (with Joan Davis), *The Jack Jackson Show* and *Sunday Night at the London Palladium*. The first Palladium show, transmitted when ITV opened in 1955, featured Gracie Fields, Guy Mitchell and host Tommy Trinder. I'd love to see that! If any of your readers have any of them on tape or know where they can be obtained, please contact me at: 5 Marlborough, 38-40 Maida Vale, London, W9 1RW (tel: 0171-289 7831).

*That should stir up some debate - I must admit I always assumed these reference books were 100 per cent accurate! Clearly this is not the case and if so, there is no excuse for sloppy research. In the case of *Life With The Lyons*, the BBC series certainly came first.* [Editor]

From Richard Bell, Melton Mowbray:

I have been watching the *Vintage Thames* season on Channel Four and I am very disappointed that the original Thames idents have been replaced by the newer last one they used. This looks totally out of place and I am sure a lot of readers feel the same. I hope we get some old clips on ITV for the 40th birthday. I have found out from LWT that Denis Norden is making a *40 Years of ITV Laughter* show but that is all I have heard.

We'll have to see about the 40th birthday celebrations; there was no definite news at the time of going to press. As for the substitution of modern Thames idents, I agree this was unfortunate. It is understandable that Thames wishes to impress its current brand image on its programmes of all ages and the company may even need to add a newer copyright date. But they could indeed have done this after the original closing ident. The difficulty with the people at Thames lies in a lack of subtlety for period feeling and a strong sense of corporate pride for the company as it is today; you may consider this regrettable but it is also understandable. [Editor]

From Richard Bell (again!) 15/10/95

I have just finished reading issue 25 and it is up to the usual high standard. In the short time I have been a subscriber to *405 Alive* I have made many new friends including Brian Renforth, who first told me about the magazine. I am pleased that there are so many people out there like myself who are preserving the golden age of television, other people think we are all nutty (well, perhaps we are a bit but who cares!).

Although I am only 24 I have a great passion for archive recordings, especially ITV logos. I think it was one of ITV's worst decisions to stop these being used at the beginning of programmes. I have many happy memories of ATV as I am born and bred in the Midlands, but obviously being born in 1971, I missed much of the development of TV and I think that may explain my desire in collecting stuff transmitted before I was born. One vivid memory

I have is from around 1977/78 and we knew there was going to be a power cut. I remember being very concerned as to whether I would see all of the Muppet Show on ATV; thankfully it went off halfway through the end credits, funny how things stick in the memory. I used to love watching the Transmitter Information Announcement programmes even when I was only about 7; my parents always used to tell me to switch it off!

I was interested to read in the mag somebody mentioned *Jamie and the Magic Torch*. This was an excellent series made by Thames Television in the 70s. I remember watching it very well. Jamie would be in bed and as soon as his mum had left the room, he would get out his magic torch and shine it on the floor of his bedroom and a circular beam of different colours would appear. He and his dog Wordsworth, who was asleep under the bed, would jump down into the circle and be transported via a multi-coloured slide to another world. One of the characters who sticks in the mind was the policeman 'Officer Gotcha', who rode around on a unicycle (most of you readers are most probably asleep by now! – but I've nearly finished...). Wordsworth was always saying "Ooh arr, Master Jamie" in a country yokel voice, I really used to annoy everyone by saying it all the time! I hope it will be repeated some time.

Back to a subject where perhaps a reader can help me with: does anybody know when Anglia TV stopped using the Anglia Knight as their on-screen ident. I seem to think it may have been around 1987/88 when they adopted the terrible flag still used today. Also, was the Thames TV ident used in 1968 when they started a b/w version of the colour one everybody knows; I have never been able to find out.

From Alan Hitchen, Runcorn:

Like a much-loved programme from our past, *405 Alive* is always welcome, however late it is.

In reply to Andy Howlett's letter (issue 25, page 16), I can confirm his memory is working properly, as there was indeed a series *Jamie and His Magic Torch*. This successor to *The Magic Ball* was written and narrated by Brian Truman and produced by Brian Cosgrave and Mark Ball [*Ball or Hall? Do we mean Hall, as in Cosgrave-Hall Productions?* – Editor] for Thames Television. It was last repeated about January 1981.

Continuing my quest for *The Magic Fountain*, I have now been informed that there is a 1961 feature-length cartoon of this name. According to the references in *Movies on TV* (Bantam, 1981) it is narrated by Sir Cedric Hardwicke and directed by Allan Hall. The plot, which is described as a fairy tale about a hidden magic fountain, seems to fit my memory. Does anyone have any further details?

From Mark Jurkiewicz, 21 Porlock Avenue, Weeping Cross, Stafford, ST17 0HS:

I have found two pieces of music on a set of CDs, Mainline 2699832 *Turn Back The Hands Of Time – The Sixties*, which was sold by Argos a few years ago. The first one is *The Theme from Z Cars* by Johnny Keating and the Z Men, which I believe was the second tune used by the programme. The other

piece, *Sucu Sucu* by the Laurie Johnson Orchestra was, I believe, the theme tune of *Top Secret*.

Some time ago I heard another version by Johnny Gregory and his Orchestra, so which one was the genuine version as used on the programme?

Answers to Mark but we'd like to know for the magazine too! [Editor]

From Don McMurdo (McMurdoDon@aol.com):

Hello Andy Emmerson. I used to subscribe to your publication and may have actually spoken to you over the telephone on a trip to England a couple of years ago. I collect early Televisions. Most recent exciting acquisition is an RCA TRK 5 (5" console-1939). The interesting thing about it is that the cabinet and chassis both have the markings to lead me to believe it was a prototype, or at least one of the first few built. The chassis has hand drawings as to where the holes s/b drilled and has holes drilled in the wrong spots. Many other things look unusual. Hope to do an article for *Antique Radio Classified* someday.

From Mike Leeston-Smith, Johannesburg:

As an ex-lighting supervisor (the best job in television) I did enjoy the history of cameras in number 24. Of course I did equally enjoy my next fifteen years as a director and producer - including episodes of *Doctor Who*, *Z Cars* and so many plays - but lighting was so much fun in the early days when every studio had a different type of camera, giving us lighting men so much power to tell the directors what they could and should do, as well as artistic satisfaction. Lighting lost much of its appeal when colour took over.

I am getting a little bored with the interminable lists of cameras and their present prices; can we not have a bit more about the programmes and personalities, although most of my contemporaries are being phased out by time. The one who seems most active is Bernard Wilkie, who helped me out on many occasions - thank you Bernard and a happy 1995!

South African Television, which I helped to get off the ground in 1973 onwards, is still giving me much entertainment in my retirement, but it is getting less every month with eleven official languages and affirmative action taking the place of professionalism every day...

Thanks for your comments, Mike. As for the articles in this magazine, I do try to maintain a balance, with something for all tastes, although in the final analysis I can publish only what our contributors write! But I know you understand this [Editor].

From Gareth Foster, Whitton:

I found Ray Pallett's article *Relics of the Roof Tops* fascinating. I also scan the roofs, especially in unfamiliar places, and after reading the article decided to go out with a camera before it was too late. One type of aerial not mentioned was the Band I halo (see photo below). This type of aerial will I'm sure be familiar to our radio amateur members, who use them on 2 metres in horizontal mode. It consists basically of a dipole which is folded around in a circle. The two ends must not touch and in the Band I version were supported with a short insulator between them. This is clearly visible in the photo. Note also the matching stub from the centre

to part-way along one side to give correct matching to 75-ohm co-ax. The halo has less gain than a straight dipole so it was only used in strong signal areas. This particular perfect example is only about half a mile from my home in West London. Recently halos have reappeared in a folded horizontal format for FM radio and are being called the Allrounder.

Another type not mentioned was the Band III log periodic. With these aerials all the elements are active and they are connected in alternate phase to a pair of parallel booms. Sometimes a single boom is used and a pair of connecting links joining them all are crossed over between each one. These aerials' main claim to fame are their clean polar response and their wide bandwidth. One aerial can cover as wide a frequency range as you like, the only restriction being how big you can make it. They would have mainly been used where BBC and ITV both used different Band III channels at one site. I only remember one round here and that disappeared about 10 years ago. However, they are very popular in the USA due to their multiple channels. Modern versions of this aerial are found at UHF especially in set top versions.

This leads me on nicely to another disappearing aerial though not a 405 type. When 625 transmissions first started in London many people accustomed to using indoor aerials were disappointed to find this technique did not work on UHF. The rental company DER, which usually supplied indoor aerials, designed a cheap outdoor UHF aerial. It consisted of two loops, one above the other in figure 8 style, in front of an expanded metal reflector. They worked extremely well and there are still quite a few in this area presumably still in use. I don't believe they were used elsewhere, please correct me if I am wrong.



From Brian Renforth, Sandyford:

A big thank you for issue 25 which arrived this morning. Excellent stuff as usual with a great collection of articles ensuring such topics are not drying up. Well done. Please find enclosed a post dated cheque for 1996. Can't do without '405'.

Especially liked Ray Pallett and Keith Rann's recollections on old VHF hardware - beautiful things they are!! The second 4-element Band I array illustrated by Keith was a Telerrection type, I think 'Multimus' design. The two supports were in fact feeders to the dipole with the inner coaxial core going to the upper with the braid to the lower. I was lucky to obtain a 3-element version, together with a double 8-array for Band III which had similar 'supports' to feed the dipoles, four altogether being a double 8-type. The Band I aerial was put into use for DX-TV, giving superb results including clear pictures from NTV Nigeria in May 1982! The Band III double-8 was retained for 405-lines, giving first class reception from Chillerton Down channel 11 when vertically polarised. Chippenham is/was another 'television no man's land', being on the fringe of HTV, especially at VHF where the South Wales transmitters (Wenvoe and St Hilary) gave poor reception unless vast arrays were used, except for channel 5. A Band II VHF radio local transmitter has since opened; before that a 6-element array was required for adequate VHF stereo reception! The house we lived in was equipped with a ch. 5 'X' array, vertically polarised with a 12 element *horizontally* polarised array for Band III Membury ch. 12 reception. Membury ATV was rather weak, however, which I wasn't sure was down to a disconnected feeder or the tx being on reduced power (it closed down late in 1982). Oxford was poorly received at UHF, however, due to tree screening and hills to the NE, though I understand reception was good elsewhere. I still deeply regret parting with the two Telerrection faithfus. Four-element Band I & up to 12-element Band III aerials were still common in Bath six years ago, surviving the test of time. Even some horizontally polarised aerials were seen for the Bath BBC & ITA relay opened in 1968.

Surviving VHF arrays are becoming rarer as they collapse inevitably, though I was amused only a few years ago to see a brand new group C/D aerial mounted below a Band I ch.5 dipole locally!

Another for Tony Currie's list: TYNE TEES, Judi Lines. Finally, who was the lady announcer, presenting the weather forecast for TVS, who announced the forecast for the *Southern* region in 1982?!!

Also, HTV West & HTV Cymru/Wales had their own continuity announcers. On West the HTV WEST symbol was to the left of the announcer whereas on Cymru/ Wales it was to the right. The Welsh announcers would first announce in Welsh, followed by English. The VHF 'General Service' usually used continuity from HTV West.

From Andrew Cannon, BTS Broadcast Television Systems UK Ltd, Pincent Kiln, Reading, RG31 7SD (Tel 01734-303123, mobile 0850-712109, Fax 01734-302834):

We're on the lookout for an old example of a Philips LDK camera for display in our office. If you come across such a camera and either you have too many cameras already, or whatever money we might be prepared to pay for such a camera might enable you to fund the purchase of something more interesting, do let me know.

There is a reunion of Marconi TV studio veterans in Chelmsford this September. If you write to John Scott, Marconi Studio Association, at GEC-Marconi Communications, New Street, Chelmsford, CM1 1PL c/o P.A.T.

Turrall, Publicity Department I'm sure John would not only be interested but prepared to publicise your quest to the membership of the Marconi studio association at the reunion. (If you ask him nicely)

The Marconi studio association is full of the kind of people who used to have redundant Mk 7's rigged in their living rooms, leaving no room for furniture, or have ancient surplus OB vans rotting on their drives to the disgust of the neighbours.

From Harry Dodsworth, Ottawa, Ontario, Canada:

I was quite surprised the other day to see what appeared to be a Pye clockwork alarm clock (about eight inches diameter). I am familiar with their radios etc. but never knew they made clocks. Conversely Bulova are known for watches, but they also made a number of different types of radios.

Harry spotted a posting of mine on the Internet. Although he is not a 405 Aliver, he kindly chipped in with this fascinating observation. [Editor]

From Guy Morgan, Watford:

I found issues 23 and 24 very interesting. I especially enjoyed the item on Monday's Newcomers in issue 23.

Letters like this are always appreciated, particularly by the writers who put in the hard work researching their subjects. [Editor]

From Bill Journeaux, Poole:

We have been very busy in the past year and have done eighteen shows and rallies. Also gave a talk and display to the local radio club, on the joys of 405-line television. We provided a number of TV sets and old radios to the local film school to make a TV commercial for Meridian.

We also provided fifty-plus televisions to Meridian for the programme *Tarrant's Christmas TV Weekly*, transmitted on Monday 19th December 1994. Since the 'rebellion' in the BVWS we have been invited to put on a 405-line display at the Portishead meetings (went in the first week January and on 30th April). Dave Newman and myself gave a display at Ringwood for the Geoff Williams Vintage Radio Circle but he is not going to hold any more meetings. Incidentally I have been told no Radio Day this year at the Chalk Pits Museum.

I am a Shire Publications enthusiast and have long felt that a book on television was overdue. I have a vast amount of television literature from 1935 onwards including many rare Baird items. Also in store I have some 200-plus televisions from 1937 to the dual-standard era. PS: What do you do with all your spare time?

The last line is presumably a joke!!! [Editor]

From Brian Hemingway, Cranleigh (letter dated 29th May):

I have just finished reading Issue 23 of **405 Alive!**

The letter from Vaughan Stanger was interesting, as were your comments. I wonder if there has been any further correspondence? But don't tell me I hope to read issue 24 this week as we are going on holiday and I'll take it with me. I just never seem to find the time at home...

As you know, (my letter of 27th April), I've now found some more MEN ON THE MOON, so that might add a bit more interest. Incidentally, I did offer this film to the BBC, (though not addressed to Adam Lee by name, as I did not know who would be the right person at that time) but no reply was forthcoming. I have also corresponded with Steve Bryant at NFTVA and a reply is always received, eventually.

More vintage 16mm film offerings in my new small ad. (*see back of magazine*). Whether either of these are in the 'missing' category I have no idea. However, if the BBC doesn't have the courtesy to reply to letters I shan't bother to enquire.

Don't feel you've been singled out for this treatment, Brian. I had the same underwhelming treatment when I offered them a 1962 'Benny Hill Show' which is 'missing'. [Editor]

From Stan Wootton, Letchworth:

Thanks very much for 405 Alive, issue 25. I've enjoyed reading it and nice to be in it!

Frank Mitchell (page 9) mentions the 'BBC Tuning In' signal and queries about 'live' or 'film'. Although that question defeats me, I do have both the 'with' and 'without'-clock versions on tape together with other BBC 1950s idents which I taped either two or three August Bank Hols ago!

I've got the *BBC Television Newsreel* and *BBC News and Newsreel* round-the-mast titles on video as well as the Nelson Column version of *News and Newsreel* number 1. I would like to get the original *BBC News* titles which came in when *News and Newsreel* was dropped as television hard news began to take off, in 1955, I think, when ITN began. It was the BBC crest, which again precedes the News today but the camera zoomed in slowly onto a revolving globe, and then the title *BBC News* came up. Anyone recall it? It was when the BBC Home Service newsreaders doubled in-vision on television; Alvar Lidell, Alexandra Moyes, Wallace Greenslade, and others including the ones who eventually became permanent TV-only readers: Richard Baker, Kenneth Kendall and Robert Dougall.

On page 8: Frank Mitchell mentioned the fact that Tony Currie has all *TV Times* company openings editions except the "Central" one. This is the one that I have got. But, kept most notably for the end of ATV! ATV being the company that London people tended to get to know first if they did not have an ITV tuner. Because you tended to visit at weekends you would find yourself at a friend (or relations) watching the weekend franchise holder. I saw ATV that way several times before we got ITV in our house and I eventually saw the famous A-R clock. But it was always the ATV station ident animation that fascinated me. The one accompanied by the announcer saying "ATV... The Midlands" or "ATV... Channel Nine" and later "ATV... London's Favourite Television". The latter prompted Alan Melville, I remember, on his BBC show *A-Z* to do a send up of the two London franchise holders with a terrible mocking version of the ATV emblem and the words "A.R.T., London's Funniest Television"! This stuff is all from memory. If I like it, I remember it! Always have done!

As there seems to be no ITV-40 Special planned for the 22nd, I shall mark the day by recording Anglia News, Central News and all ITN shows for

edit – in case of good clips – and I shall watch *ITV30 - Just for Openers* again which was on Channel Four in 1985, as well as *ATV Today - 25 Years of ATV* with Anne Diamond, which has loads of classic clips and it is strange to watch nostalgic clips when the presentation of them has also become nostalgia. This is an experience that didn't come until we'd had home VCR for a decade or more.

Andy Howlett, page 15, asks who remembers *Holiday Town Parade*. I do. Hosted by MacDonald Hobley, the former BBC TV announcer who had switched to ABC. ATV-London showed it at Saturday lunchtime and ABC showed it to their own Midlands and North weekend viewers on Saturday early evening. Back in those days when there was less national scheduling than today; ATV and ABC got to demote each other's shows more and more. For example: *Sunday Night at the Palladium* was at 8.25 by 1963 in London and 10.05 on ABC in the Midlands. I liked it because I could watch it twice if I liked the bill, often picking up both areas. ITV has never been the same for me from mid-1968 when ATV left London weekends to London Weekend as was placed full time in the Midlands. Their programmes were far more suited to weekend relaxation than anyone else's. To me anyway.

Today, with multi-tuning TV sets, it is great if I twiddle and find 'other ITV stations' in atmospheric weather, I can leave one of the many spare tuner positions ready for a check from time to time to see if Yorkshire or Tyne-Tees or a distant BBC -1 magazine programme is watchable, picture-wise that is!

Grandstand/Sportsview titles: page 66. It was Grandstand's first ever title sequence from 1958 which had the four sports films presented in the four lenses. Right from the start when Peter Dimmock (the Sportsview presenter and BBC Head of OBs) presented the first few (before David Coleman took over as planned he would). I remember Dimmock wearing the famous overcoat containing technical wizardry. That is something that I don't remember, *Why?*

However, I do have the full Grandstand title sequence on VHS (shown again in part on BBC-1 in August in tribute to the late Leonard Martin, who had read the Grandstand results from the beginning until 1995). I've also got the final Sportsview titles sequence, the ones where different sports are seen within a huge stopwatch whose second-hand movement (very fast) changes the sports as it revolves. Although they did not have the technology of today then, for animations, they did have the edge in imagination.

I hope you don't think, "He goes on a bit," as you read this letter. It's worse if you are *talking to me!!!* Anyway, thanks again for issue 25. They really are gems, these mags. Thanks very much.

From Dave Hazell, Highworth:

On the subject of the inherent longer-term failure mechanism of the Mullard AF114, 115, 116, 117, 118 and OC170 and OC171 transistor series, I have been told by a friend that an investigation into this was carried out by an ex-BT man who now works for our S&T Technical Investigations group – some years ago.

The growth is in fact tin crystals – from the tin plating on the outer case – which was necessary to facilitate soldering the two parts of the outer can together. If I can obtain any further information, I will pass it on to you.

From Michael Coxon, Derby:

Please find enclosed my cheque for another year's subscription. As usual, Issues 23 and 24 were a lovely read. Thanks to John P. Hamilton for putting me right about AR-TV's announcer. I enjoyed John's recollections of the *Hippodrome* series, too.

Belatedly, I'd like to thank Paul Murton for writing *The Longest Break* in issue 23. I discovered Monday's Newcomers in 1975, the final year of its existence. I had no idea that this nice little programme had such a long and interesting history. I remember the music which was played at 8.57 each Monday morning. This was a cover version of the old standard, *A Ghost of a Chance*, played by the Oscar Brandenburg Orchestra (Radio Program Music RPM 100). For me, the lack of publicity about Newcomers made it very special. As a boy I felt that I was eavesdropping on a secret world that I wasn't supposed to know anything about.

In Issue 25 you published a letter from Andy Howlett. His memory is definitely not playing tricks. According to *Eye on TV*, the book which commemorated ITV's twenty-fifth anniversary, Holiday Town Parade started off in the ABC regions (Midlands and North) in 1956. By 1959 it was being shown by all the ITV stations which then existed. The show was basically a PR exercise for the newly-formed ABC Television, with music from the Joe Loss Orchestra. I don't know who the brash young compère could have been, though. Three different books (*Both Sides of the Camera*, *Eye on TV* and *With an Independent Air*) all mention MacDonald Hobley, but nobody else. Anyway, I hope this helps.

David Norris's article about the BBC's Manchester studios brought back a few memories. As a boy I often went on holiday to Blackpool with my parents. This was a golden opportunity to enjoy the local continuity of both Granada and BBC North-West. I would watch the BBC clock David mentions with bated breath. In that region, the second hand on the clock vibrated so much that I expected it to drop off in vision. Sadly, it never did, at least not while I was watching.

At around this time (the late 1970s) apart from Stuart Hall and John Mundy, other announcers included a very attractive girl named Christine Burn, and also Chris Kay, who had worked for the opposition, Granada, at about the same time, 1976-7. Happy memories.

From Dave Higginson, Misterton:

A recent visit to the local supermarket found this (see next page). Who says the French don't like us? They named a fine wine after a famous transmitter! Sadly now on 625, not 405 lines!!!

Er, does that mean you get more wine in the bottle though? What's the conversion from bandwidth to volume and kilocycles to litres?



From John Wakely, Colliers Wood:

The VE Day display in our shop created great interest. All genuine stuff: radios, period newspapers, blackout curtains, letters and tin hats. Great!

Chris Churcher, another 405 Aliver who runs a TV shop, made a similar display. Well done both of you!

From Tony Statham, Welwyn Garden City:

I enclose a cheque for £16 to cover my membership of your group. The bit in the sample magazine about old TV programmes reminded me of a neighbour my parents had when we lived in Tottenham, North London. His name was Ron Walsby and he worked for ABC, I think. He was always having parties at his house and TV stars always attended. He used to give my sister and me copies of discarded TV scripts (Sgt Cork and the like) and we had a great time reading these as the actors read their lines. All thrown away now alas.

From Alex Gleason, London:

While going through the book *Arthur Bliss - A Biography* by Stewart W. Craggs (published Greenwood, 1988) I was interested to see him listed as composer of *Signature and Interlude Tune for ABC TV* (1956). Does this tally with any other information on television idents? The book says nothing more about the music, except to comment that the score is no longer extant, I think.

Fascinating point, which ties in with the snippet on page 59 of issue 23, where Sir William Walton composed similar pieces for Granada Television. We must remember that in those days ITV was trying to outdo the BBC in respectability, so it is not unexpected that 'quality' composers were commissioned for such things. It would be most pleasant to hear these pieces; would the ABC at the time of composing have been Associated British or the first incarnation of ATV, I wonder? You cannot always rely on quoted dates. Presumably these would have been private issues on one of the well-known record labels. What we need is a recording expert in our midst - any offers?
 [Editor]

From David Higginson, Misterton:

405 LINES? NON, 441 LIGNES!

A trip to Paris earlier this year with your editor and I in search of early technology proved interesting, even though we did not come home with any 441-line TV. Paris is a major important European city full of maniac drivers many interesting sites to visit flea markets in abundance (I should know, we went to all of them!), a good underground railway to take you there and the Eiffel Tower, start of French broadcasting on 441 lines for widespread use.

Broadcasting actually began in France on 30 lines, but by 1935 Parisian viewers could pick up 180-line pictures the first television service began in November of that year from the Eiffel Tower, (a fire back in 1956 brought the 441 lines to an end after 10 years).

Despite doing all the flea markets the only 441-line TVs were in the Radio France museum, which is a must if visiting Paris and contains many interesting items of early television and radio broadcasting history. Sadly photography is not allowed in the museum.

All in all, a good trip and yours truly while not bringing any TVs home did find a nice 1930s Loewe *art déco* radio which took some getting home ('cos it is not light) and cost me two taxi trips as well as the purchase price!

From Barrie Portas, 4 Summerfield Avenue, Waltham, Grimsby, DN37 0NH (01472-824839):

I have been having a clear-out and I have a few TV bits left including new and used valves; two magnifiers (one solid glass with a bakelite rim and one paraffin one), a few unusual portables and *Radio/TV Times* covers. Plus *Practical Wireless* no. 2, 1950 with a review of all the latest sets. If anyone is interested they can ring for details. I have only one TV left, an orange-painted Murphy dual-standard circa 1969.

From Larry Coalston, Isle of Wight:

Issue 25, page 12, from Steve James, West Bridgford:

TV Camera Types and Models at the end of B&W era.

Towards the end of the B&W TV period there were three makes of 4½" Image Orthicon camera in service in the BBC and these were the Marconi Mk III, EMI 203 at Television Centre and Lime Grove and Pye Mk IV at TV Theatre and Riverside R1. These cameras were 405/625 dual standard and in the mid 1960s were lined up and operated for correct sensitivity for each of the separate standards. By 1967/8 all programmes were being made with the cameras on the 625 system, with downconversion done at the transmitters.

All TV cameras at that time were 'boxy' in shape and many fitted with Angenieux zoom lenses. During spring 1967 two new OB units were delivered to the BBC fitted with Philips Plumbicon 3-tube colour cameras. Plumb icon 3-tube colour cameras were also being tried out in Television Centre Studio 6. alongside 4-tube Marconi colour cameras. The 4-tube Plumbicon 2001 cameras were not expected from EMI for another six months or so. Studio lighting for plumbicon tubes was very different in contrast from that required for IOs. and so programmes were regularly mounted in the colour studio to familiarise operators and engineers with the different

techniques required. All programmes in colour were recorded on to Ampex quad VT machines.

Scheduled BBC2 colour transmissions first commenced from the OB units at Wimbledon Tennis in July 1967 and a number of occasional OB colour transmissions followed - Trooping the Colour, Beating the Retreat - before the official opening of the regular Colour Service in the December. It was then announced each week which programmes would be in colour. In May 1969 the Postmaster General agreed that the full Colour TV service for the UK would start in November 1969. So until the new 625 transmitters were built and on the air, BBC1 and ITV remained on 405 lines B&W only - The David Jacobs Show was BBC1.

During the 18-month interim period many shows were recorded in colour on quad VT and were transmitted on BBC1 in B&W, on 405 lines. In early November 1969 the new London UHF 625 line stations were testing prior to the opening of the full service and live transmissions were put out (e.g. News) with the CSC (Colour Sub Carrier) and BG (Burst Gate) 'U' links to the coders disconnected in the studio apparatus room so that the signals fed to the transmitters would not result in the display of a colour picture. For transmissions of recorded programmes from quad VT machines the colour burst was removed from the presentation studio mixer. I remember viewing BBC News at home on a colour receiver tuned to the new UHF Crystal Palace station and seeing slight colour noise fringing on the B&W pictures of the newsreaders because of breakthrough from the 4.43MHz CSC.

Issue 25, page 17: Feedback on issues 23/24, from Jim Pople, Lyme Regis: Studio 'C' at AP

See reply to Paul Murton's previous query in issue 21, page 37 from Simon Vaughan, archivist of the Alexandra Palace Television Society. Please make it quite clear to *405 Alive* readers, once again, that the myth of a Studio C at AP is a pure make believe probably rumoured by a 1960s generation of TV enthusiasts. BBC retired staff who worked at AP in 1936 have no knowledge of a Studio 'C' existing or planned.

In previous issues of *405 Alive*, readers could have been misled by quoted facts about one or two other aspects of early television history. Reports of the operation of EMI CPS Emitron cameras on OBs and at Lime Grove studios have been partly inaccurate, and it is a great shame that there has never been an official record kept of relevant information. It might be preferable to delay further comment in *405 Alive* about early BBCtv and especially check information from the pre-war era against the authoritative publication now being researched and written for the APTS.

Your article and follow up on the "Did They or Didn't They" story stretches the acumen of elder and experienced television engineers who have retired from the profession and who know only too well the progress of communication technology over the past 50 years. The report of the viewing in London of TV received from Paris hinges on an unconvincing wartime hypothesis. In publicising dubious stories such as this which are open to pensive speculation, *405 Alive* surely risks losing the recognition of its discerning and established readers.

The last three paragraphs of Larry's letter deserve some comment and as editor, I can only remind readers that we rely on contributors checking the factual accuracy of their articles. In cases where authors in turn rely on the memories of older people, it is, however, understandable that unintentional errors can occur. As for "Did They or Didn't They?", Larry made a very valid point in a follow-up telephone call that we have not yet unearthed one person or one document positively substantiating the story. This is true and I suppose I should be prepared entirely to discount this story. Before I do so, I feel I must make my own search of records in the Public Record Office but I agree the story is probably a fabrication based on misunderstanding. Probably, not definitely. [Editor]

From E.S.C. Nowill, London:

I am quite pleased that 405 Alive arrives at odd times. I subscribe to many journals and it is a bit irritating when all the 'on time' ones arrive at once! So there is more time to read 405 Alive because it does not compete with anything else – usually!

A satisfied customer at last! You'll really like the 'odd' time that this issue turns up – if it ever appears!!! [Editor]

Do you know of anyone who is able to demonstrate Baird's 240-line standard? Are there any sets around in a usable condition which can show pictures on, say, 120, 180, 343 or 441 lines? It would be interesting to see what moving pictures look like with the different degrees of definition available in the 1930s.

A very good question – answers anyone? I for one would like to know what 240 lines looked like subjectively. Pathé and Movietone newsreels of the 1936 Berlin radio show screens showing what I presume are 180-line (or possibly 375-line) pictures and they look pretty good to me, although if you blink, you've missed them. I do have a French 441-line set (so do several French collectors) but I have yet to rig a live picture source up to it. The cheat's way would be to feed it 405 lines, whilst a more sophisticated method would be to tweak a 405-line CCTV camera up to 441 lines. I'm hoping I can persuade the Dinosaur people to make a special standards converter for 625 to 441 lines and then we can feed it some proper period French pictures (hint!) [Editor].

From Tony Agar, Ferryhill:

I was in Darlington and decided to pay a visit to the local museum, which is housed on Tubwell Row. While I was there I got talking to the lady on duty at the time and the subject of old televisions and radios came into the conversation.

Let me explain. In 1992 they had an old Baird Televisor which unfortunately got stolen during a raid which involved a plate glass window being smashed. Needless to say the televisor was never seen again!

I said that I am a member of 405 Alive and that if they gave me the details of the televisor (enclosed), I would write to you to ask if you would mind circulating the details. Mr Alan Suddes, curator of the museum, wrote to me and said they would appreciate any help in trying to track it down wherever it may be. I feel that it was their most prized possession.

Please feel free to circulate as many of the details as possible, you never know, someone somewhere might just know something about this.

Of course we will publish this, see TELEVISION NEWSREEL section.
[Editor]

And finally, some feedback from one of our subscribers who didn't renew:
"405 Alive is too expensive - you know, it works out to £4 and issue and that's what other societies charge for a whole year." This made me not a little sad... 'Here speaks the man who knows the price of everything and the value of nothing.' I can understand people being unable to afford £16 in one lump (that's why we accept post-dated cheques) but I am genuinely unaware of any other society magazine that puts out four 96-page magazines for £4 a year. The four 36p stamps needed comes to £1.44 alone, so they're obviously not paying a commercial rate for printing. Ill-informed remarks like that make me wonder why I produce the magazine at all but then you get nicer comments, such as these extracts from renewal letters - many thanks for these!
I always enjoy reading the articles and think the magazine is superb ... I feel it is an excellent magazine and worth every penny ... I look forward to each edition with great relish, please keep up the excellent work ...

TELEVISION NEWSREEL

PALACE PUZZLE

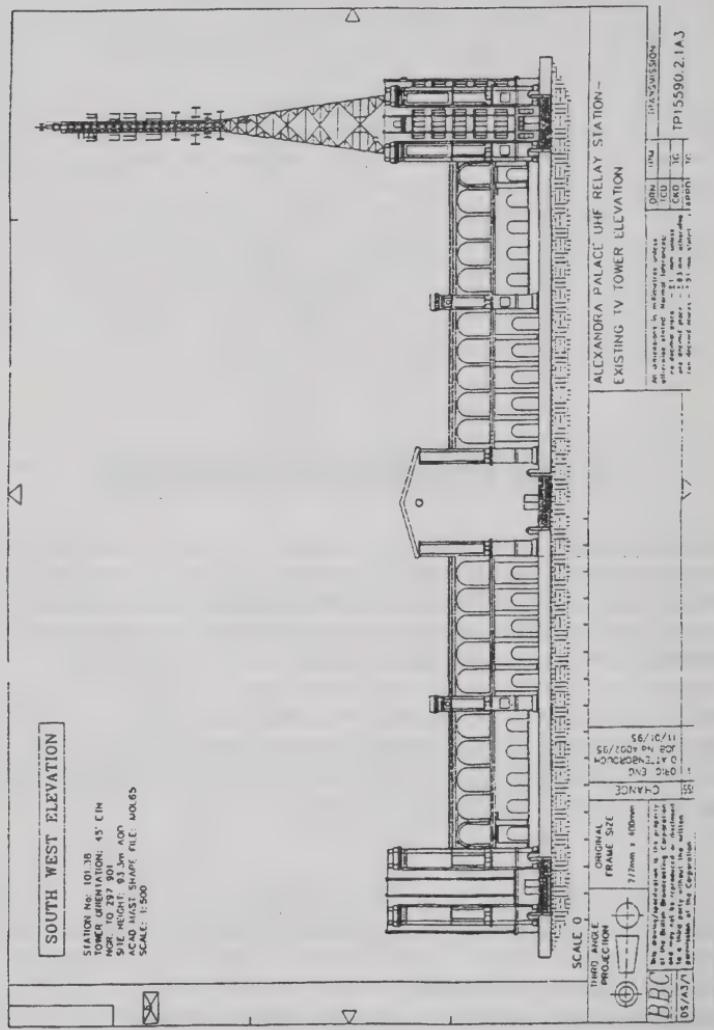
You may be aware that the BBC has applied to install new aerials, for digital audio broadcasting, on the famous Alexandra Palace television mast. Great! By giving the mast a new purpose, this should ensure its retention well into the next century, possibly until its 100th birthday.

Yes, it sounds good. Unfortunately, the BBC also wants to reduce the total height of the structure, so balance the added wind-load of the new aerials. Well, to begin, I had no problem with this, considering even that the new structure would add visual interest to the top of the tower. At the moment it looks somewhat unfulfilled.

However, John Trenouth, senior television curator at the National Museum of Photography, Film and Television points out that currently the tower is entirely original and, if desired, could at a later date be restored to its original appearance with little difficulty. Severing the top section would completely preclude this possibility, however.

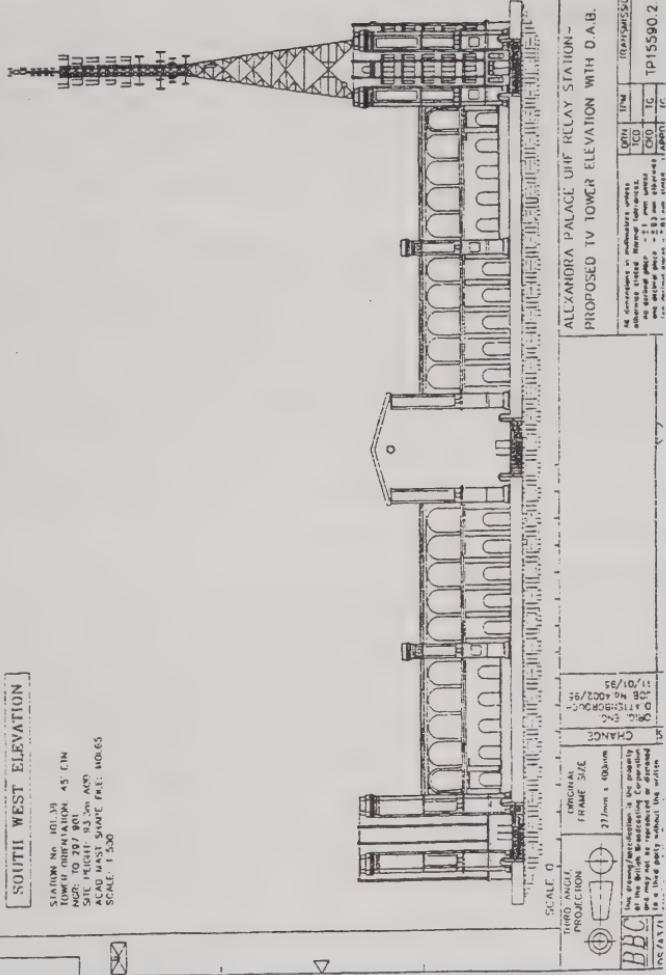
There is also the problem that if the BBC does not 'get its way', the corporation will at some time in the future take its operational activity elsewhere and cease maintaining the tower. That would leave the owners of the building in an impossible position, because there's no way

they could afford to fund the maintenance of an asset that was no longer used by the BBC. Unless, that is, some other organisation wished to take space on the tower for its antennas. Not an easy problem to sort out...



SOUTH WEST ELEVATION

STATION NO 101-39
TOWER ORIENTATION 45° E.N.
N.G.P. TO 29° 90°
S.T.C. 141.41° 93.76° AND
EAST SIGHT F.R. 10.65
SIGHTS 1.600



NVCF REMINDER

I promised Jonathan Hill I wouldn't let you forget his Spring Special, a show devoted to all the usual electrical and mechanical collectibles in May. You'll want to mark your diary now: it's on Sunday 5th May from 10.30 to 17.00 at the usual venue (the Pavilions Hall of the National Exhibition Centre, Birmingham). Priority booking forms are available now from *NVCF Spring Special, 2-4 Brook Street, Bampton, Devon, EX16 9LY (telephone 01398-331532)*.

Whilst we're on the subject, you may care to note that a new event, the Vintage Sound and Vision Show was been set up to take advantage of the market interest that Jonathan created. It's being held somewhat closer to London, at Picketts Nose in north-east London over the weekend of the 9th and 10th March next year. It is co-sited with an amateur radio exhibition and I'm pleased to say that access by public and private transport is good. You can get there by fast electric train from Liverpool Street, then a local bus brings you to the door. For further information on both of these events see advertisements towards the back of this issue.

TELEVISION EXHIBITION

Anyone within reach of Edinburgh is invited to visit the Museum Of Communication's summer exhibition, 'Television in West Lothian' (see feature article in this issue). It's at the Almond Valley Heritage Centre, Millfield, Kirkton North, Livingston, EH54 7AR, telephone 01506-414957. Admission charge £2.20, which also admits you to the display barn. Livingston Mill and Farm, narrow-gauge railway station, plus the shale oil museum and adventure zone. A trip on the superbly restored Bo'ness and Kinnel Railway nearby is also recommended.

Dorothy Brankin of the Museum of Communication adds: "Things are starting to come to the boil up here at last. We are fairly confident of getting permanent exhibition space in the middle of Edinburgh but there's a lot of red tape to fight through first."

To learn more about the Museum of Communication and its huge collection of artefacts send an SAE to their Membership Secretary, 47 Grahamsdyke Road, Bo'ness, EH51 9ED.

GEC-MARCONI COLLECTION COMES HOME

We understand that the Marconi Company items on loan to the Science Museum and its outposts (including Bradford) have been moved to the company's own museum in Chelmsford. This means that certain exhibits formerly on show in London and Bradford are no longer to be seen there.

BAIRD DOCUMENTS FOUND

Denis Gifford tells me some 71 weekly press notices (programme announcements) of the Baird Company, dating from 1931, have turned up and were to be auctioned at Sotheby's in the autumn. It's amazing what continues to turn up! In the event they sold for £1,200 (plus 10 per cent buyer's premium and VAT), double the estimate. The name of the buyer is disputed!

THE BBC WANTS YOU!

Did you watch television in 1936? Can you remember those early years as a viewer? Getting your first set? Watching the Coronation? Please write to Jonathan Lewis, Room 5236, BBC White City, 201 Wood Lane, London, W12 7TS or telephone (0181) 752 6102. Your help is needed for a documentary which will be shown in peak-time viewing next year and which will open a whole season of programmes celebrating 60 years of electronic television.

KALEIDOSCOPE 96

Following the success of this year's event, the date Saturday 3rd August has been reserved for 1996. Organiser Chris Perry says the venue will again be Stourbridge Town Hall on account of its central location and easy access by public (and private) transport. (Your editor went by train and it really couldn't be easier. You just have to get to Birmingham New Street, whence it's a short ride on frequent trains to Stourbridge Junction. From here it's a four minute ride on the shuttle train to Stourbridge Town station, which is little more than five minutes from the town hall.)

This year's event will be even more ambitious than last year's, with plans for several streams of archive television programme screenings all day, celebrity guests and a working display of old television equipment. Watch out shortly in *405 Alive* for a review of this year's celebration.

MAJOR TV DISPLAY IN CANADA

There will be a special collaborative show this November in Toronto featuring 60 television sets dating from 1928 to 1975.

One of important pieces of the show will be an original Baird 1928 mechanical television set that I understand is in mint condition. There may be other mechanical television sets as well. There will be sets from other early periods, as well as those representing important innovations after 1950.

The display is to be jointly shown by the private television museum MZTV and the Royal Ontario Museum.

MZTV is connected to Toronto's avant-garde television station CITY-TV, and features the best of the station's owner's (Moses Znaimer) 350 TV set collection. Mr. Znaimer also collects other material on television history, particularly its early phase during the 1920s and 30s.

For those who are not familiar with Toronto, the show promises to be a very sophisticated showing of Television and cultural history. There are several stores in the city of two million that cater to radio, phonograph and TV collectors (whom I believe are a different breed from Antique Radio, phonograph and TV enthusiasts).

I will be monitoring the show, and will try and keep this group posted on the events that take place. I am also hoping on getting some good technical info and pictures from the exhibit and to make them available to those who are interested in this area of history. The display at the Royal Ontario Museum will have a catalogue available on the items displayed and I will find out its cost and how to obtain one for those who cannot make it to the show.

If you want to get more information directly try calling the MZTV Museum at (416) 599-7339 or faxing them at (416) 599-7339. Remember it is a small private museum and they may not have a large number of staff members, so if they cannot get back to you quickly please be patient.

(Just as a note: I have no personal connection with this display, but I feel that it is worth while making known to this group based on the advanced information I have been seeing in the local media and from personal conversations with MZTV's curator. Joseph Cooper VE3FMQ, East York, near Toronto, Ontario, Canada.)

WISH LIST

From time to time we get requests from readers for articles on particular subjects and we are always pleased to publish these requests here, in the hope that one (or more!) of our knowledgeable readers can come up with the very thing.

One subject that would do a lot of people a favour would be a comprehensive list of all the companies with Baird in the name, some of which existed at the same time. I believe this situation existed after the war, for instance, with Baird Television Ltd and John Logie Baird Ltd. It would also be helpful to trace the subsequent trails into Cintel, Rank-Bush-Murphy and Radio Rentals Ltd (not forgetting Hollis Baird Ltd in the USA)! Any takers?!? [Editor]

NEED A TV 22 CABINET?

Can't help you but if you want a near lookalike to dress up a modern TV set, computer monitor or fish tank, speak to MARTIN BROWN ANTIQUES, Birmingham(0121-585 5758). They make 1950s-style cabinets (similar to Bush TV22) in modern materials for this kind of purpose.

NEW CATALOGUES

A&R Booksearch have just published their eleventh catalogue of music books old and new (including some important radio and television titles as well). As catalogues go, this thick volume is one of the most valuable

and most informative I know, and the price (£1.50) must barely cover post and packing costs. To obtain a copy of this 196-page book, send £1.50 inland, £3.00 overseas to A&R Booksearch, High Close, Winnick Cross, Lanreath, Looe, Cornwall, PL13 2PF.

Holden Mail Order Motoring Catalogue may not appear to be appropriate for this magazine but among the listing of their huge holdings of new old stock Lucas parts, they also list DZUS fasteners, which are found on some professional television studio equipment. May be worth looking into! This 64-page colour catalogue is priced £3.00, from Holden Vintage & Classic, Linton Trading Estate, Bromyard, Herefs., HR7 4QT.

Axminster Power Tool Centre has just issued a free 338-page catalogue which covers a huge range of workshop, electrical and woodworking tools, abrasives, stains, lacquers, etc. etc.. There's no charge for this excellent production and you can order a copy by ringing 0800-371822.

625-TO-405 LINE STANDARDS CONVERTERS

Several people have asked about an alternative source of standards converters, I understand that John Gillies is acting as salesman for a small stock of *Pineapple* converters; these are a very viable product. He is at

55 Hemmen Lane
Hayes, Middx.
UB3 2JQ.
Telephone 0181-573 7517.

TV TEST PATTERNS ON THE INTERNET

Here is a location of a few test patterns (the Indian Head is one of them):

<http://ghg.ecn.purdue.edu/ghg2.html>. We haven't looked at these yet.

IN MEMORIAM: GORDON SHARPLEY

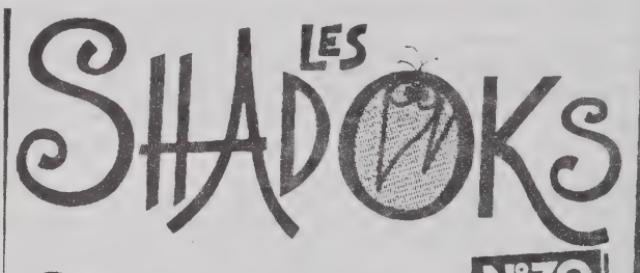
"Gordon Sharpley reports from Manchester that he is making good progress with the replica Emitron camera he is building. He is, however, struggling a bit making the bellows for the lens, but no doubt everything will work out fine in the end."

This note was written in early October and is very poignant, for sadly Gordon passed away on Thursday 19th October at the early age of 67. He was gentle, thoughtful, capable and an extremely generous person. We shall miss you Gordon; you were definitely one of the good guys.

NEW SELL-THROUGH TAPES

Lumiere have released two VHS cassettes of the earliest surviving episodes of *The Avengers*. These were probably produced from telerecordings (film) of the original video tapes; you can see drop-out but this is not on the VHS but on the (presumably Quad) tapes made at the time. Picture quality is shaky but that's how the programmes have survived; you may feel this adds to the period presence of the programmes.

Now then, who remembers the Shadocks?



Sad creature that I am, I must admit to a fondness for these ridiculous characters that infested our screens in the early 1970s. They were strange cartoon creatures with an IQ of minus zero and now, to my amazement, I find they were French in origin, rather like *The Magic Roundabout*. In France, Polygram Video has had the sagacity to release three 145-minute tapes of this series, albeit with a warning on the tape box not to overdo things. *The Shadocks were broadcast one episode a day. Exceeding the daily dose could lead to problems of understanding.* Quite right. I also like the Shadocks' motto: *Why do things the easy way when there's a more complicated method?* It more or less sums up the whole 405 Alive philosophy.

HOVE MUSEUM NEWS

SINCLAIR ARCHEOLOGY. Another appointment for the Sinclair collector enthusiast is the exhibition of Sinclair memorabilia at the Hove library on Monday 5th February, 1996. This exhibition will be on for two weeks in Church Road, Hove. Many Sinclair products will be on show including calculators, TVs, radios, hi-fi, watches and, if there is enough space, a C5 electric tricycle and the Zike electric bike.

SONY TR-63 HISTORY. Enrico's article on the story of the first Japanese shirt pocket radio (1957) has been published on the British magazine *Radio Bygones* and in the American *Transistor Network* magazine. Another article entitled *Japanese Shirt Pocket Radios 1955-1961* has been published in the BVWS bulletin. If you would like a copy of any of the above please let Enrico know and he will oblige

(Enrico Tedeschi, 54 Easthill Drive, Portslade, Brighton, Sussex, BN41 2FD).

ELECTROLYTIC CAPACITORS

Ken Bailey of Kenzen announces that following a major purchase direct from the manufacturer, his business can now offer an extensive range of new-production high-voltage electrolytics at advantageous prices. These are good quality, British-made caps, in fact the same brand as the Vintage Wireless Company of Bristol used to sell. They are ideal for replacing problematic caps in old valve equipment. Information sheet/price list will be sent in return for SAE.

Kenzen,
Unit 9, 16-20 George Street
Balsall Heath
Birmingham
B12 9RG.

Telephone 0121-446 4346 daytime and evenings. Please ring for an appointment if you intend visiting the warehouse.

NEW BOOK AND CDs

The sixth edition of *The Complete Directory to Prime Time Network and Cable TV Shows 1946 - Present* by Tim Brooks and Earle Marsh just landed at my local Waldenbooks. Price is \$23. Great reference book to over 5,000 series for television junkies like I am.

Richard aka rwright@indirect.com

For everyone who has ever asked about CDs of music from LOST IN SPACE,

VOYAGE TO THE BOTTOM OF THE SEA, THE TIME TUNNEL and LAND OF THE GIANTS, your wait is about to end!

GNP/Crescendo is preparing a 6-CD box set of music from all your favorite Irwin Allen television productions to be released sometime around late November/Early December. The box will feature two discs of music for LOST IN SPACE and discs from VOYAGE, TIME TUNNEL and LAND OF THE GIANTS.

Disc 1 (LOST IN SPACE) will feature the music of John (Johnny) Williams from the episodes "The Reluctant Stowaway", "Island In The Sky" and "The Hungry Sea" The main theme for L.I.S. years 1 & 2 will also be included.

Disc 2 will feature music by Alexander (*STAR TREK*) Courage from the episodes "Wild Adventure" and "The Great Vegetable Rebellion" as well as Joseph Mullendore's music from the episode "The Haunted Lighthouse". Disc

2 will also include John Williams' theme from L.I.S. Year 3.

Disc 3 (VOYAGE) will include the theme and score from the pilot

episode "Eleven Days To Zero" by Paul Sawtell and "Jonah And The Whale" by Jerry Goldsmith which will include his main titles for the episode.

Disc 4 (TIME TUNNEL) will include the theme and pilot score "Rendezvous With Yesterday" by John Williams along with the score to "The Death Merchant" by George Duning.

Disc 5 (LAND OF THE GIANTS) will feature both first and second year themes by John Williams as well as the pilot score "The Crash". The disc will also feature Alexander Courage's unused pilot score.

Disc 6 will be a collection of alternative main titles, sound effects, interview and other musical highlights.

Contact GNP/Crescendo at 00 1-800-654-7029 for more information.

Buz Banzai@aol.com (spotted on the Internet).

SPLICING VHS TAPES

Here's an interesting titbit spotted on the Usenet/rec.video newsgroup of the Internet:

I splice 'em all the time for customers that just have to have their tape back. If spliced properly it will cause no damage as long as the splicing tab is put on the Inside of the tape (so it won't rub against the head). Also you shouldn't use Scotch tape or any clear tape no matter how tempting it is (it's the same width). VCRs use end sensors that monitor IR from a transmitting post that sets up inside the large hole on the bottom of the tape. You will inevitably wind up with a pin hole (a crack in the splice that will allow the IR light to get through. What will happen is every time it gets to that point in the tape your machine will go into auto rewind as it thinks it's at the end of the tape. With a steady hand and a sharp razor blade you should be able to do it. Make sure you tape open the flap on the front of the tape or it will keep slapping down and re-crinkling the tape.

For anyone else interested, most video tapes are damaged due to machines that don't fully retract them into the housing. Most often this occurs during eject. Quite often I get rental videos in customers' machines that have been hammered within the first couple of feet of the video tape (they rewound it and then ejected it). Don't bother splicing it to itself, yank out all 4 or 5 feet and splice it against the clear leader. This leader never comes in contact with the mechanism and you can be a little sloppy and no harm done. Besides, the commercials and previews usually run more than 12 feet into a tape... (*Greg Fishback*)

MORE INTERNET SPOTTINGS!

I today had a call from a researcher at *Vanity Fair* magazine, who is doing an article on personalities of television history. She wanted to know the name of the person who devised the Indian Head Test Pattern.

I recall once seeing a reproduction with a copyright notice or identifying RCA, but don't know the designer(s) involved.

She wasn't too interested in my identification of the RCA "TK-1 Monoscope which generated the signal. I can't recall seeing any pre-war information on the Indian Head, but do recall that pre-war multiple angle RCA "wedge" pattern. Does anyone have any information?

(Ed Reitan, UCLA Film and Television Archives and ITT Gilfillan)

MAGNIFIERS ARE BACK!

Many of us have seen the oil-filled glass magnifiers that people hung over television screens after the war to make the picture look bigger. Now Mark Brailsford has spotted the 1995 equivalent in the *Innovations* mail order catalogue. This time around it's a plastic device fitting screens up to 22" and guess what? – *it will blow up even the smallest TV screen size up to a massive 26" ... and the picture is crystal-clear*. Well, if you believe this you probably believe in Father Christmas as well!

"A Dutch motorist on holiday in Bavaria was recently given a parking ticket – but refused to pay it unless German police returned a Telefunken radio receiver they had confiscated from his mother. He produced a receipt showing they had taken away the radio on 7th June 1943 – and he said the radio, serial number 18381, should have been returned at the end of the War. The Dutchman told the police he would gladly pay the DM20 fine for his parking offence if they returned the radio. Police say they have dropped the fine"

...from The Radio Magazine, 29th April 1995.

And now something not so funny...

POLICE FIVE

From Andrew Elphinstone, Bees Cottage, 27A High Street, Hinxton, SAFFRON WALDEN, Essex, CB10 1QY:

This article is about the theft of one of my old TVs. I reported it to the police and gave them a number of contacts where they could find out about sales and auctions of the sets. Fortunately it appears that this is a relatively new crime.

BANE - OR - BENEFIT?

To many people the way in which old TV sets have increased in value is a double edged sword. On one hand we have to pay more when buying old sets, but on

the other hand what we own has gone up in value and should continue to do so. It may not end up being enough to retire on but it's better than nothing.

Or is it? Unfortunately this double edged sword has one edge sharper than the other, as I found out a couple of weeks ago when our garage was broken into. At first sight nothing seemed to have been taken or even disturbed, but then I saw the gap.

The gap was in the line of TVs, just where my 1949 GEC BT4046 should have been. It was the best TV I had, with four controls on the front, five on the side, five more on the back, a reasonably good veneer and a CRT with vacuum. It worked too, after a few component changes, and you didn't need a darkened room to see the bars from the signal generator. With a bit more work on its line and frame timebases, which were a bit non-linear and caused sparks on some of the pots at their extremes of travel, this TV was fully restorable.

I bought it in 1986 for £3 at Leighton Buzzard auction rooms. The number of knobs it had scattered over the front, back and side were the reason I bought it. Getting oscillators, amplifiers and clamps to work in those days was hard enough, keeping them stable was a full time job for the operator (sorry, viewer). This set was going to be a challenge to get working and definitely needed professional attention.

Well, a couple of weeks ago that's what it got. It was stolen by professionals. They entered the garage when no one was at home, knew what they had come for and took it. They didn't damage or disturb anything else except the garage door, and they even managed to close that after them so that the break-in was not immediately apparent.

So beware. These days your old TV sets are worth more than your new ones. And if you're a collector, your house probably contains more old ones than new ones.

What can you do ? Well firstly don't make my mistake and leave them in a garage. Secondly, whilst I'm sure we would all agree old sets should have a value, keep the values sensible. The high prices being charged these days only attract speculators and thieves, and speculators only attract even higher prices.

The 1980s saw a boom in speculation. Vintage cars, old radios and even jukeboxes and Van Goghs became fashionable for a time. It's annoying to see old TVs go the same way. It serves no useful purpose and only puts my and your collection at greater risk of being stolen. So please try to keep prices down to sensible levels - if you really want to make money out of these sets, go out and get a proper job. That's what all those radio and radar engineers who designed and built this equipment did after the war.

Oh, and if anyone has been offered a GEC BT4046 recently with some white hook-up wire stuck in the back of it and a slightly erratic timebase please let me know!

What can we add? Not a lot except to warn everyone be on their guard. It is precisely for this reason that we do not normally publish full addresses in the magazine (except for small ads) and do not publish a contact list (although we are always happy to put subscribers in touch with each other on an individual basis). My own house was burgled three years ago (contents stolen included two VCRs and an irreplaceable master tape of historic material) and what struck me afterwards was that the time and money I lost while dealing with police and insurers would have more than paid for a decent alarm system.

After my break-in, neighbours pointed out I was just about the only person in the street who hadn't been burgled and the lack of a bell box had made my place a tempting target for thieves. Don't just put up a dummy bell box, though; the burglars recognise the design of the dummy covers you can buy in the shops. A bell box bearing the name of a national or local security company is a more powerful deterrent and the name of a phone line-connected alarm such as ADT, Telecom Red or Telecom Security generally means that they won't give you another glance.

If you don't have a household alarm system, GET ONE NOW before you are burgled. Installing one afterwards will already be too late. Consider, too, a system which dials a distress call automatically when the alarm is triggered; the cost is not excessive (call Telecom Security free on 0800-010999). [Editor]

Another bandit alert, sent in by Tony Agar



DARLINGTON MUSEUM

DEPARTMENT OF
COMMUNITY SERVICES

TUBWELL ROW DARLINGTON DL1 1PD

TEL: (0325) 463795



Serial Number 719.

THEFT OF BAIRD 'TELEVISOR', 1929.

Around 8.30p.m. on Friday, 4th December, 1992, a large plate glass window of the Darlington Tubwell Row Museum was broken and a very rare John Logie Baird 'Televisor' stolen from a window display.

The Baird 'Televisor' dates from 1929 and is very distinctive. The sheet metal casing is painted dark green with painted line decoration at the edges. The top is mounted on a varnished wood base board which stands on four metal corner legs. The back of the casing forms the cover for a large revolving disc inside.

The makers label is large and copper coloured and is mounted centrally on the front. It bears a replica signature of John Logie Baird, a globe (or planet) motif and THE 'TELEVISOR'. There is a brown Bakelite knob incorporated in the label. The right hand side screen is approx. 6" x 4" and is set back in a recess. To the left of the label is a lined rectangular panel with a second control knob in the centre.

Width approx. 28" (710mm.) Height 16" (460mm.) Depth 13" (330mm.)

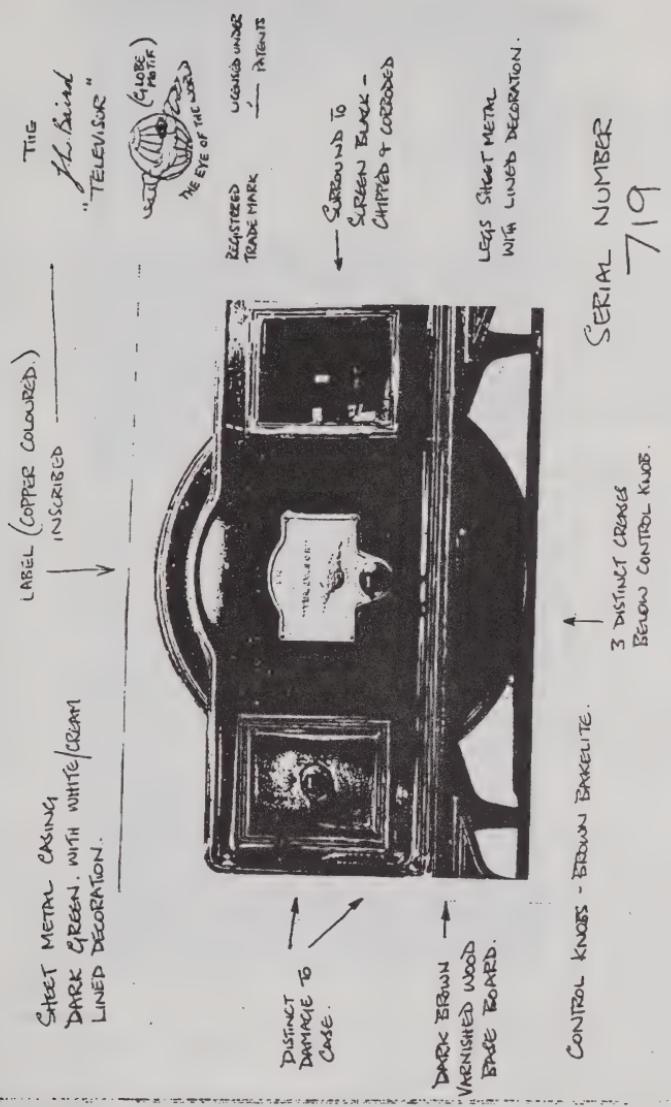
The object was marked in white with the number 69-1633.

Only 1000 of the Baird Televisors were produced from 1929. They are now extremely rare and not often offered for sale.

Anyone offered this item or with further information should contact
Darlington Police Office 0325-467681

Quoting Incident Number 36226

or the Curator, Darlington Museum 0325-463795.



FEEDBACK ON ISSUE 25

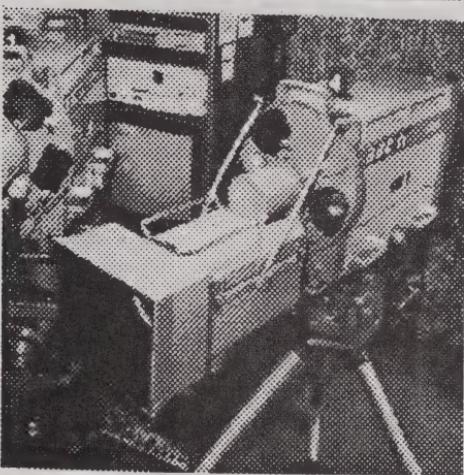
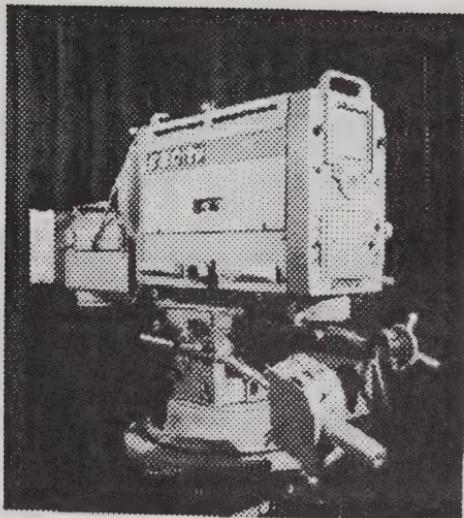
Dicky Howett replies:

Steve James wonders whether anyone can relate which models of monochrome cameras were around at the end of the b/w era in Britain. Well, I can!

However, it will need another Dicky Howett monster article to encapsulate ALL the mono kit used by *all* the British television companies. Perhaps later. In the mean time, as a stop gap, Steve could perhaps consult my article in issue 24 of *405 Alive* entitled *Behind The Cameras*, which gives a full and accurate list of all makes of monochrome camera in use in BBC London studios from the mid-1960s until 1972 (oh yes, b/w cameras were still rolling well into the 1970s: Training Schools, etc.).

As for individual programmes, and the spotting of cameras behind the scenery... The cameras in the Lulu Hendrix clip are EMI 203s, and the cameras in the Joe Cocker clip are probably Marconi Mk IVs (if those shows were shot at Telly Centre they could be *only* one or the other!). The 'square hooded' zoom lens that Steve mentions is the ubiquitous Evershed/Angenieux 10x35B lens unit (35-350mm) servo-motor model which could be fitted to Marconi Mk III and IV, EMI 203, Pye Mk III, V and VI cameras. The lens itself was quite bulky and had a separate amplifier case attached on a special tray screwed to the side of a Vinten Mk 3 pan and tilt head. Zoom and focus controls were slotted through pan bars on either side of the camera (see photos from the Howett Collection). The Angenieux zoom I own is still in full working order.

Steve James also comments than some monochrome clips seem to have been sourced from EMI 2001 colour cameras. During the early colour era 1967/1969 there were very few colour VTR machines and some shows were recorded for export straight onto mono machines (perhaps now the only surviving copy of a programme?). Also, Studios 6 and 8 at Television Centre were opened as colour studios only and if pressure of space meant that a mono show had to be recorded in a 'colour' studio then the practice was for the three 'colour' tubes in the camera to be switched off (or the coder) and the 'luminance' tube (the 2001 had four picture tubes, one especially to record a high quality black and white image) left on. As an example of this the last episodes of a BBC 1 monochrome Doctor Who show *The War Games* (1969) is shot using mono-mode EMI 2001s. The eagle-eyed can just spot the reflection on the set wall of a 2001 camera manoeuvring into position! So now you know. The next series of Doctor Who was shot in colour, on film, by the way.



Evershed Power Optics/Angenieux 10 x 35B Zoom Lens
(photos: Dicky Howett)

Sorry the following item is appearing after it can be of much use to you (for reason see request for millionaire sponsor in my Editorial this issue). But of course all you serious types are on the NFT's mailing list to receive these bulletins... you *are*, aren't you? If not, now's the time to subscribe. The information is of general interest anyway and perhaps we may even see some of this material on Channel Four or on sell-through video tapes (and then again, pigs might fly....).

SEPTEMBER AT THE NFT

Jack Hylton Presents



This September we celebrate the 40th birthday of ITV by focusing on one of the most exciting and remarkable television collections in the National Film and Television Archive, the Jack Hylton Collection. From 1955-1960, Hylton, a leading theatrical impresario and former band leader, was contracted as Light Entertainment Advisor to the first ITV company, Associated-Rediffusion, and formed his own independent company to make variety programmes for A-R.

Hylton's shows were a staple diet of the newly-formed commercial television, and the list of famous names who appeared under his banner reads like a who's who of British variety theatre, from the Crazy Gang and Arthur Askey to Dickie Henderson and Tony Hancock. Until the NFTVA began restoration of the collection, it had been languishing in the loft of the Adelphi Theatre for many years. None of the programmes has been shown publicly since they were originally transmitted, so this is your first chance for 40 years to see some legendary names, as well as meeting a few new and fleetingly famous faces.

With so little British TV from the 50s surviving, particularly in light entertainment, the Hylton collection is of the greatest historical value.

BOX OFFICE (OPEN DAILY 11.30am-8.30pm): TEL 0171-928 3232

THE NATIONAL FILM THEATRE (a division of the British Film Institute), South Bank, London SE1, located underneath Waterloo Bridge, is one of the world's leading cinemas and screens an unrivalled range of international cinema, video and television. TRANSPORT: nearest Underground/British Rail, Waterloo.

Programme:

Jack Hylton's TV Times - Fri 1 Sept 6.15 NFT2

Pam Logan tells the fascinating and surprising story behind the Hylton collection, drawing on her research for the soon to be published Archive Monograph 'Jack Hylton Presents' and illustrating it with a wide variety of excerpts from Hylton programmes, including Tony Hancock, Alfred Marks, Flanagan and Allen, Gert and Daisy, Arthur Askey and Robert Dhéry. There will also be one or two surprises as now-famous names make their TV debuts.

British Comedy Legends - Tue 5 Sept 7.30 MOMI

Some of the greatest names in comedy come together for one night only. Arthur Askey and Sabrina are *Before Your Very Eyes* (tx 23.3.56); Flanagan and Allen are *Together Again* (tx 14.6.57); Tony Hancock and June Whitfield star in *The Tony Hancock Show* (tx 25.5.56); Max Miller makes a guest appearance in *Music Box* (extract, tx 15.2.57) and there is a chance to see the Crazy Gang live at the Victoria Palace in their review 'Jokers Wild' in *Jack Hylton Presents* (24.5.56). All programmes produced by Jack Hylton TV Productions for Rediffusion Television

Songs and Smiles: Jack's Variety Pack - Tue 12 Sept 7.30 MOMI

We present a selection of some of Hylton's most interesting variety shows. Dick Bentley hosts *Jock Hylton's Monday Show* (extract, tx 10.2.58); Anne Shelton is joined by her sister Jo, plus William Russell and Terry Scott, in *The Anne Shelton Show* (tx 6.4.59); *Jump For Joy* (extract, tx 4.7.57) showcases an end-of-pier show; Hughie Green sings in *Jack Hylton's Monday Show* (extract, tx 26.5.58); George Raft dances in *Music Box* (extract, tx 1.3.57) and Bud Flanagan, "Monsieur" Eddie Gray and Ivy Benson star in *Music Box* (tx 18.1.57). All programmes produced by Jack Hylton TV Productions for Rediffusion Television.

Born In The USA: Transatlantic Borrowings - Tue 19 Sept 7.30 MOMI

Hylton used American scripts and formats for many of his series in 1958-9. In *Make Me Laugh* (tx 22.9.58) members of the public try to remain straight-faced when confronted by the Crazy Gang and Arthur English; *The Dickie Henderson Half-Hour* (tx 22.8.58) shows the frustrations of married life with Henderson, Anthea Askey and Freddie Mills; *Something In The City* (tx 13.7.59) stars Eric Barker and Deryck Guyler, and we also screen the only surviving *Alfred Marks* *Time* not based on American scripts (tx 13.4.59). All programmes produced by Jack Hylton TV Productions for Rediffusion Television

The Lure of The Exotic - Tue 26 Sept 7.30 MOMI

Continental acts were popular in the 50's and Hylton made sure to include them in his television shows. *Jock Hylton Presents* (tx 4.10.55) showcases band leader Xavier Cugat as he introduces the Cha Cha Cha to Britains Rosalina Neri and Dick Bentley star in the only complete surviving segment of *Hotel Riviera* (tx 2.8.57) and the sexy Italian singer is joined by Ivor Emmanuel for *The Rosalina Neri Show* (extract, tx 23.10.59); plus there are two televised extracts from the cult comedy stage show 'La Plume de ma Tante' in *The Robert Dhéry Show* (tx 8.3.57 and tx 22.3.57) - unmissable! All programmes produced by Jack Hylton TV Productions for Rediffusion Television

Pam Logan, Assistant Keeper of Television, NFTVA

With special thanks to Mr RK Hilton

ON THE BOOKSHELF

Published 1990 by Methuen at £15.99
Illustrated, 290 pages, hardback. ISBN 0-413-61510-3

Every now and then, you come across a book so special, you want to buy copies for everyone you know. *Days of Vision*, Don Taylor's autobiography, is such a book.

Don was born in 1936, in Chiswick, London. After grammar school and Pembroke College Oxford, he arrived at the BBC in January 1960 as a trainee studio director. Under Michael Barry, and later Elwyn Jones, he had a meteoric rise within BBC Drama, where he directed most of David Mercer's early television work (most of which no longer exists) as well as plays by Norman Crisp and David Turner. Under Sydney Newman he suffered an equally meteoric fall and was unofficially blacklisted by the BBC Drama Department for seven years.

The book contains some superb insights into the days when television drama was still real, i.e. 'live'. One example is the story behind 'The Alderman', N.J. Crisp's play broadcast on Sunday January 28, 1962. The transmission was scheduled for 20.55. However, just five minutes before going on-air the Heron camera mount broke down, leaving one of the cameras inoperative. BBC policy was that in such circumstances the director should improvise with the remaining cameras. Don writes that this was fine with factual studio or simple entertainment shows. But, with a sophisticated drama programme, such a policy was unworkable. So, as the second hand ticked nearer to 8.55 he phoned up Transmission Control and told them the studio wasn't ready, and that the network would have to wait! While the Technical Operations Manager raided the next door studio for a spare pedestal mount, the nation enjoyed the Potter's Wheel.

Don remains unrepentant, noting that the crisis gave an extra edge to everyone's performance. But he saves his biggest praise for Senior Cameraman Tony Abbey and Crew Ten, describing their efforts as "immaculate". As usual, no copies survive. However, what we have here is not just a collection of humorous tales and reminiscences. Don Taylor gives a candid view of the hard-edged BBC office politics of the early 1960s. He also devotes space to develop his philosophy about television drama. And, in a book ripe with opinion, he attacks his targets with passion. Journalistic brutality, "degraded" consumerist popular culture, cinematic-style television drama and advertising propaganda all fall to his shattering honesty. Yet, Don Taylor is not some old fogey wanting to turn the clock back to the good old days. He believes that the past and future are linked.

A final thing to note is the book's attention to detail. All the dates and events have been properly researched. There is a full index, an appendix listing Taylor's own work and that of David Mercer and notes on which tapes/films still exist. Such research needs to be applauded. Too many biographers merely want to make money by flogging a collection of old anecdotes, rather than providing accurate historical information.

Ultimately, Don Taylor believes that British television has a past to be proud of. However, it will only have a future if we all have the courage to fight for it.

The only sad thing about this book is that I bought my copy in a remaindered bookshop in the Manchester Arndale Centre for £1.99. Don Taylor's 'vision' deserves to be treated better by this society.

Days of Vision - 405 Alive Reader's Offer.

I have four copies of 'Days of Vision' to give away absolutely free to the first four people who write to me requesting one. Don't be shy, write now! Just send a postcard to Paul Murton, 116 Hendham Vale, Manchester M9 5TJ. The offer is only available to UK readers, and closes three months after the publication date of this issue.

(Review by Paul Murton)

OPENING THE BOX The Popular Experience Of Television.

Edited by Ian Clayton, Colin Harding and Brian Lewis.

Published 1995 by Yorkshire Arts Circus and The National Museum of Photography, Film and Television. Price £7.95.

This handy volume is the third in a trilogy of linked titles, (the other two dealing with the 'popular experience' of photography and film) which has been published by the NMPFT. As the title suggests, the book deals exclusively with viewer reaction to such mass experiences as the Coronation or television licence evasion. The book contains many short paragraphs written by apparently ordinary people. However, the book reveals somewhat similar and familiar TV 'experiences', resulting in a rather homogeneous feel. Nonetheless, this book is very entertaining and in places, hilarious. I'm biased, but I think the book only really comes alive by Chapter Three, which is entitled 'Stars In Their Eyes'. This chapter features two photos of this writer (both used previously in *405 Alive*) plus a short self-penned article about television camera worship.

Opening The Box is well illustrated with many carefully selected period photographs featuring TV sets, TV cameras and detector vans. Infuriatingly, the reader is left with a bit of TV detection work too. Absolutely none of the 178 or so 'reminiscences' are credited with names after their words except with a long raft of "We should like to thank the following..." on page 6. One or two people are easily identified from their stories like Carol Hersee and Dicky Howett. Unfortunately, the others will remain forever anonymous. Apparently, this was an editorial decision for the sake of clarity and layout structure. A mistake I think.

Opening The Box is available now from the NMPFT gift shop at Bradford and also selected outlets nation-wide, to coin a programme. It's a book which will grow on you as you read it again, so it's well worth having.

[Review by Dicky Howett]

THE ENCYCLOPAEDIA OF TV SCIENCE FICTION by Roger Fulton
Boxtree, £16.99, Paperback

It's all here. Everything. All packed into 700-plus pages. From *Adam Adamant Lives*. (1966/67) to Scully and Mulders' *X-Files*, from *Quatermass* (1953) to the new Star Trek trilogy (*Next Gen*, *D59*, and *Voyager*). The stunning computer graphics of *Babylon 5* may well urinate rather impressively over Blake 7's kitchen utensils and Airfix kits, but each series is treated with equal respect, be it an inventive classic (*DS9*) or a bucket of synthetically replicated Vulcan effluence (*DSV*).

But Fulton doesn't simply limit himself to the traditional space-action lip-gloss and jump-suits of *Buck Rogers* or the time-jumping and actor-defying *Doctor Who*, his net stretches out past Gerry Anderson's supermarionation, the Irwin Allen collection (*Lost in Space*, etc.), and the classic comedy of *Hitchhiker's Guide* and *Red Dwarf* to bring in kiddie show *Catweazle*, the thankfully forgotten *Come Back Mrs Noah* (Mollie Sugden lost in space thanks to *'Allo 'Allo* creators Croft & Lloyd), *The Avengers* (Ian Hendry to pre-Wonderbra Joanna Lumley), *Doomwatch*, *Get Smart!*, *WonderWoman* ("...in her satin tights, fighting for your rights..."), *ALF* and *Quantum Leap*. Selected cartoon series (*Bleep & Booster* to *Bucky O'Hare*) and one-off dramas are also included.

Facts abound, as the background to each series is followed by episode plot rundowns (did you know Dalek creator Terry Nation wrote gags for *Hancock*? Or that Debra Winger was *WonderWoman*'s kid sister, *WonderGirl*?)

A dip into Fulton's new, updated edition, is a dip into television history, and a key to a thousand childhood memories, when hours were spent hiding from Daleks, and wondering why Blake's Liberator was fleeing from a giant hairdryer! As sci-fi undergoes a new-found popularity – a specialist cable channel is launched this summer if proof wasn't obvious – this informative and entertaining reference book should help you tell your Vorlon from your Vulcan. DF

AUDIO! AUDIO! by Jonathan Hill with John Howes.

Published 1995 by the Sunrise Press, Bampton, Devon, EX16 9LY at £10.
Paperback, 96 pages illustrated in black and white. ISBN 0 9511448 55.

The subject of this brand new book may be a bit off-topic but it's one which I know will appeal to several readers. Undazed by the continuing success of his radio identification guide *Radio! Radio!*, author Jonathan Hill has produced a follow-up covering the field of classic audio amplifiers, both hi-fi and some public address (there was a degree of crossover in the early days just after the war). He has been assisted in his task by John Howes, who is named as Technical Editor and is well known both for his own expertise in the subject and as the organiser of regular swapmeets for classic audio gear.

First impressions of the book are very favourable. The look and feel is good and I am amazed that a book of this substance can be produced for sale at only £10. Well done. The content is thorough and despite considerable nit-picking I cannot find a single omission! I'm glad the writers have resisted the temptation to put current collectors' values in the book, although a

directory of restorers, service agents and parts suppliers might have been helpful. There are some useful introductory chapters.

I suspect that the only disappointment for some readers is that it was not possible to include more illustrations but this would have increased the price of the book. Not doubt a few readers would have preferred a higher number of thumbnail illustrations but I for one appreciate the larger format pictures used.

In short, a very worthy book and amazing – nothing of any substance to quibble about. If you appreciate pre-1970 audio equipment this book is indispensable.

[Review by Andrew Emmerson].

PICTURE PAGE

Our (fairly) regular look at new video tape releases.

THE LOST BETJEMANS. W.H. Smith Exclusive Video, VA 30337. VHS b/w, runs 115 minutes. Available at W.H. Smith stores, price approx. £12.

This tape has an interesting history. It was produced as a tie-in for a recent Channel Four series and the intention was that HTV would sell it by mail order, should there be sufficient interest from readers writing in after the programmes. This could have been a marginal project but fortunately W.H. Smiths took it on and have released it on through their own distribution chain. That said, it is not the easiest of tapes to find and you may have to place a special order for it.

The background to this release is interesting. Between 1962 and 1964, John Betjeman made twelve films for regional ITV contractor TWW about the West Country he loved so much. At this time Betjeman was at the peak of his powers, having just published his acclaimed autobiographical poem 'Summoned by Bells'. But the fate of these films was not as robust as his written works and within a few years all trace of these films was said to be lost.

But in October 1993, an HTV producer, Gerry Dawson, came across an old poorly labelled film can. Curious, he opened it and rediscovered John Betjeman's classic film on Weston-Super-Mare. Over the next three months he managed to unearth every one of the dozen films, featuring Weston, Bath, Malmesbury, Marlborough, Bristol and Clevedon.

The films do not have their original titles (they may well have been screened within another programme or with a live, studio introduction). The restoration is well done and we are treated to a behind-the-scenes interview with the people who traced and recovered the films. Good camera work, good value for money and very pleasant if you like Betjeman's unhurried and whimsical presentation.

Late news... more of these programmes have been discovered and restored, and a second video tape will be on sale by the time you read this review. [AE].

DENIS NORDEN'S AND NOW A WORD FROM OUR SPONSOR. *Duet* Video, DUET004, VHS b/w and colour, runs 60 minutes. Price around £12.99.

Thanks to Nick Larkin for alerting us to this tape, which doesn't seem to be very widely available. It's a compilation of American television commercials introduced, with his usual humour, by Denis Norden. As he points out, the first commercial spots seen on British television were based on American models and a lot of professionalism and care went into these productions, even if they infuriate (or now amuse). The selection is well chosen, although as usual, the producers could not resist processing them through a digital effects generator. So there is a flip between each commercial, meaning that every one has been doctored. But of course that's how we like to see them, isn't it? [AE]

THE WHITE HEATHER CLUB. BBC Video, BBCV 5303. VHS colour and b/w, runs 88 minutes. Available at HMV and Tower Records stores (where it is filed under comedy!) and no doubt elsewhere, price £11.99.

This tape comes as a pleasant surprise and serves as an object lesson for other compilers of nostalgia tapes. The programme begins with a modern colour documentary chronicling the programme and its performers, then continues with two original archive programmes with no extraneous titles or electronic embellishments whatsoever. Just as we like it!

The programmes are not bad either. The *White Heather Club* was one of the greatest and most popular shows that BBC Scotland ever produced and it showcased the formidable talents of Andy Stewart, Jimmy Shand and Joe Gordon. In the 1950s and 60s it was top of the pops in Scotland, pulling in ten million viewers or more. For anyone interested in television of this era, the programme is essential viewing, even if *White Heather Club* was not quite your cup of tea. Remember, in those days you had far less choice on television and whatever was on, you had to watch it! But this is quality television anyway and whilst Scottish country dancing may not enthrall you, the infectious good humour of the presentation will surely win you over. Many of the tunes are oh so familiar that this has to be a pleasant trip back down memory lane. [AE].

From time to time we focus on societies and interests which complement our own; this time we examine the Projected Picture Trust (PPT for short). For many years the film and television industries have lived, if not as Siamese twins, at least with connected fortunes and unable to exist without a degree of mutual dependence. Television drew on the film industry for much of its technology and programme material and to day there is still a strong crossover of technologies and fortunes. Many people find both technologies fascinating and much of what holds good for the preservation of film and cinema technology holds good for television too. This is why we reprint this provocative article from the quarterly magazine of the PPT. Just because it concerns the cinema, don't think it's irrelevant. In many ways it's the most significant article in this whole magazine. It raises many important questions which are equally valid for us, so please read on as...

Dick Hall asks WHERE DO WE GO FROM HERE?

When Bill Stephenson asked me to see if I could come up with some copy on what members really want from the Trust, I thought that's easy – I know what I want! That glib reaction was followed by the realisation that it wasn't my views he was seeking but those of members at large.

What do members want from their membership of the PPT? One simplistic answer is that the altruistic member supports the PPT solely out of a desire that the best of cinema projection history be preserved for posterity. A laudable objective, but we live in the real world and know that our real motives may be many and varied.

The PPT was a result of the realisation, in the late 70s, that if something wasn't done quickly the best of our cinema technical heritage would soon find its way into oblivion via the builders' skip. Little would remain to remind the curious of how it all began and developed. The intensive PPT activity in its first few years resulted in a massive collection of equipment. This has been followed by the basic problems of storage, preservation and display. In my view, progress in all these areas is likely to be positive but slow, though of course there will always be the unpredictable breakthroughs from time to time. As I see it, our problem is that by and large, the general public is not terribly interested in technology. There is a massive support for the Arts but meagre support for Technological History. I'm afraid this probably fairly reflects the public interest in these matters. It's all part of our anti-technological culture. I would like to be proved wrong in this as it would considerably ease the PPT's problems.

As an example of what we are up against is the story of Radio. This is a topic similar, in many ways, to that of the cinema, a combination of the Arts and Sciences, glamour and technology. How is this presented to the public? The Science Museum aside, I am unaware of any major exhibition on the development of Radio. There is a little at Bradford, but TV dominates the

scene there. Where there have been 'Wireless Exhibitions' the dominating theme has usually been the progress and aesthetics of cabinet design rather than the technology. I'm stating all this out of a realism - not pessimism - because if correct, it leads us to a realistic appraisal of what the PPT can really achieve and what we should be doing to avoid too much head-banging against a cultural brick wall!!!

If I am right the Trust is likely to remain small - it will still be small even if it increases its membership tenfold. It also means that, in the main, we shall be talking to ourselves most of the time. This need be no disadvantage for it can sharply focus our attention on matters other than those solely concerned with public exhibition.

So what other things should we be doing? Which is where we came in!! This is an area where we badly need feedback from members because the continued success of the Trust depends upon it delivering what members want. Some of the reasons for joining I believe are:

1. To support efforts to preserve the technology.
2. To learn something of the 'mystique' of cinema projection.
3. Pure nostalgia - particularly among former projectionists!!
4. To get 'hands-on' experience of projection equipment.
5. To meet, talk and work with like-minded enthusiasts.
6. Individual collectors may wish to 'acquire' equipment and spares surplus to the Trust's requirements to enhance their own collections.
7. To get information e.g. to learn about many facets of cinema technology such as colour processes, widescreen systems, anamorphic lenses, light sources etc..
8. To see a wide variety of projection equipment.
9. To utilise mechanical, electrical, electronics and other skills in support of PPT projects.

10. To participate in group visits to places of cinematic interest.

11. To follow up the history of cinema projection and sound systems.

12. As a back-up to an interest in other aspects of cinema e.g. cinema architecture.

13. To get technical information on specific equipment e.g. service manuals, circuit diagrams, etc.

14. To keep abreast with cinema projection technology through the medium of the Magazine.

I am sure that members could extend the list considerably. What your committee wants to know is whether it is addressing members' interests adequately - whether it has neglected specific areas or even whether too much attention is given to certain topics! We want your views and participation.

To start the ball rolling perhaps I may be permitted to ride one or two of my own pet hobby-horses. It seems to me that, for geographical reasons, the majority of our members will be unable to participate in group collection/restoration work. Nevertheless, I believe there are many jobs which can only be tackled independently. One of these relates to the history of projection equipment in the UK. Unlike the (American) Society of Motion Picture and Television Engineers, which has an historical group, I believe the BKSTS has no such group which could have tackled this subject. There does seem a need to catalogue chronologically the development of silent and sound film projection equipment in this country - if only to help place our collection in a historic perspective.

I hope I have provoked one or two people into writing to point out how ill-read I am on this subject and giving chapter and verse to a long list of chronological reviews on projection technology! If not, the task is there for the tackling.

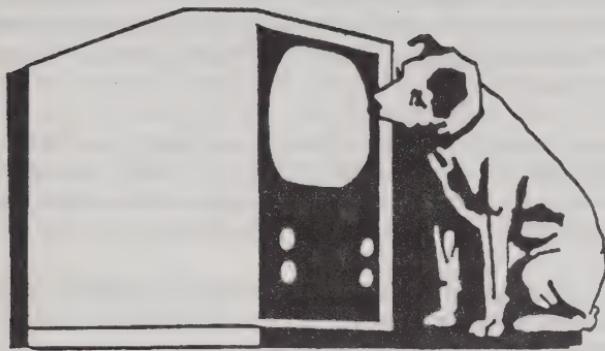
Another service which I believe members would find useful is the provision of technical data such as circuit diagrams, instructions and service manuals, photographs, technical brochures, reviews etc. on specific pieces of equipment. A photocopying service could be set up to provide this, based on cost plus a profit for the Trust to help funds. And would some kind soul continue the good work in indexing the Magazine on their Amstrad!

Other topics which contributors might serialise in the Magazine include profiles of the major equipment suppliers e.g. Western Electric, RCS, Ross, Philips, Ernemann, not forgetting the early pioneers, Gaumont, Pathé, Kamm, Butchers, etc.. Perhaps some of this has already been done, if so could someone please dig out the information for re-airing! In other words there is an awful lot of useful work that members could do without getting their hands dirty! Just digging up long forgotten pearls from the past and making them accessible. It would be nice to see the PPT establish itself as a recognised authority on the technical history of cinema projection, backed by the extensive and authoritative publications of its members.

So here we have a few of my own thoughts to start the ball rolling but it's your views we want - particularly those of younger members. For without your active participation we are not going to be able to expand our activities. So why not volunteer to undertake or research a project of your own choice and let us benefit from your endeavours?

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To find out more about the PROJECTED PICTURE TRUST write (with SAE) to Harrold Brown, 2 Eleanor Gardens, Aylesbury, Bucks..



OMROEPMUSEUM

Broadcasting Museum
in a new home

Two years ago the Dutch Broadcasting Museum moved to more permanent quarters. On June 28, 1993 Hedy d' Ancona, as Minister in charge of both broadcasting and museums, came to open the museum. From a 'glorified coffee table book' (there was no space to exhibit the big objects so most of the collection was represented by photographs and explanatory text) measuring around 200 square metres, it has become a full grown museum with an exhibition space of 1600 square metres.

Anybody really interested in the history of broadcasting in the Netherlands could spend a whole day there, but for those of you prepared to do with less, *Hilversum* offers this quick tour.

Denominationalism

Since a Dutch broadcasting museum shows the history of the Dutch system, an explanation of the term 'denominationalism' (also very often referred to as 'pillarisation') is needed. Denominationalism means that matters are organised on the basis of religious and/or social features. Denominationalism, at least until recently, was influencing almost every aspect of daily life. A Protestant Christian read a Protestant Christian

newspaper, was a member of a Protestant Christian trade union or employers organisation, sent his or her children to a Protestant Christian school and above all was a member of the broadcasting association of his or her denomination (in this case NCRV) and only listened to its programmes.

At the entrance of the museum these broadcasting associations (AVRO, EO, KRO, NCRV, TROS, VARA, VOO and VPRO) are displayed on monitors set in eight Doric columns, to represent the denominationalism or 'pillarisation' of the Dutch broadcasting system.

These eight associations, together with the NOS, NOB, Radio Netherlands International, the smaller broadcasters (including Educom and IKON), independent producer Joop van den Ende, the commercial Luxembourg-based competitor RTL 4, the regional broadcasters (ROOS) and PTT Nederland, are sponsoring the museum for one-third. One third is subsidised by the Ministry of Culture and the final third has to be found by the museum itself, through gate money and renting out rooms.

The museum has a staff of six, assisted by 135 volunteers, most of them former broadcasting staff.

Museum shop

Near the entrance one will also find the museum shop, where books, records and other tangible mementoes of your visit to the museum can be purchased. Over the ticket counter, on five monitor screens one can see some of the museum's sponsors (Nederland 1, 2 & 3 and RTL 4) as well as what is being shown in the video room.

Phonographic and broadcasting collection

On the left as you enter is the Phonographic Collection which shows the history of sound media 'from wax roll to CD'. This unique collection contains many examples of all manner of Pathephones, tape recorders, jukeboxes and CD-players, as well as other recording and playback equipment. This collection, too, has everything from the first wax rolls, through gramophone records and old record sleeves to mini-discs. In the Broadcasting Collection, the guided tour of the museum generally starts with the screening of an NOB promo film (approx. 20 minutes long) showing how radio and TV productions are brought about.

Parents can leave their children for a while in front of a monitor showing children's programmes in the children's corner, so that they can wander around the exhibition at their leisure.

Audio history

The exhibition of the history of radio shows how the medium has fared in the Netherlands from the beginning of this century until the present day. Steringa Idzerda's first transmitter (used for the first pre-announced, scheduled and regularly broadcast programme) is exhibited. So is the complete Master Control Room in use between 1950 and 1977 in the KRO building. The microphone in the reader's cell is connected to the control panel and you may record a short message to take home with you. Other sights worth seeing are:

- the deejaying table used by Herman Stok, the Netherlands' first disc jockey;
- the transmitter used by pirate station Veronica;
- the special effects door and wind machine used in radio drama.

The exhibition also looks at the history of the broadcasting organisations, the Nazi occupation, the arrival of stereo sound, commercial radio, Radio Netherlands International and regional broadcasting. The 'Cabout' radio shop shows, in fully accurate detail, how a radio shop looked in the fifties. Even the motorbike the shopkeeper used to visit his customers is parked outside the door.

TV history

The monitor array uses 35 monitors to show 75 fragments representing the highlights of Dutch television. It covers four hours viewing of national, political and international news, cabaret, space flight, song festivals, sport, drama series, far too much to mention. The showcases under the monitors take a less serious look at the topics on screen. The history of TV tells the story of the creation, growth and full bloom of television. Among the illustrative material is an old studio with camera and a weather chart, a subtitling machine, a film translation machine, a film editing bench and a BCN video recorder. Apart from various old television sets, you can also watch the latest widescreen TV and play with CD-i equipment. Other topics covered include the pirate station on the REM island, the TROS, the EO and Veronica, as well as the role of the independent producer and the arrival of RTL 4.

The original set of the living room in *Zeg 'ns Aaa* (the Netherlands' longest-running, immensely popular TV series) clearly shows the difference between what the eye sees and what the camera allows the viewer at home to see. Seen through the camera the painted hard-board really looks like a parquet floor. The exhibit includes an operational camera so that you can see yourself on the set.

The non-permanent exhibition will be changed every three or four months. So far there has been an exhibition on rediffusion, one on radio distribution and one about TV toys. That was an exhibition primarily

about merchandising, about the games and models available in toy shops as a result of television series.

Two outside broadcast vans from the fifties complete the guided tour: Radio Netherlands International's O.B. van and the TV recording and production van.

For real enthusiasts there is also a library, available by appointment for hours of study. The museum houses its own restaurant so one can spend the whole day without any danger of hunger or thirst. Apart from the museum space open to the general public, there are two conference calls available. And finally there is the 2,100 square metre store where exhibits are cleaned up and where items not on display are kept for posterity.

The address of the Broadcasting Museum is:
Oude Amersfoortseweg 121-131
1212 AA Hilversum.
(telephone: +31-35-885888)

Opening times:
Tuesday-Friday 10.00 - 17.00
Saturday & Sunday 12.00- 17.00
(closed on Monday)

Everyone seems to enjoy the adventures of Sherlock Holmes, which is doubtless why these stories have been presented so many times on television. But did you know that two TV series of Sherlock Holmes made with British casts have never been shown on British television? Strange but true, so read on to solve

THE MYSTERY OF THE MISSING SHERLOCK HOLMES PROGRAMMES

Part I, the Sherlock Holmes series of 1954 (Denis Gifford).

We start with reviews of three episodes, written by Denis Gifford and first published in Amateur Cine World in 1966 and reprinted in Denis's 1974 book, *The Armchair Odeon* (Fountain Press). This review described the so-called package movies available at the time on 8mm cine. Many of these films were in fact repackaged television series or made-for-TV movies and some of them still turn up at collectors' film fairs and at dealers such as Derann Films in Dudley.

The Case of the Unlucky Gambler (25 mins, Heritage Films)

The fabled fog that shrouds the exact whereabouts of 221b Baker Street has nothing on the mists of mystery that obscured the Ronald Howard Sherlock Holmes television series.

The facts, as I recalled them, were as follows. The series was announced with a great hullabaloo in the press – the first television films to feature Sir Arthur Conan Doyle's famous detective [this was of course false, see following article!]. Behind the venture was American producer Sheldon Reynolds, who made the series 'Foreign Intrigue'. Selected to play Holmes was the son of the late Leslie Howard, romantic idol of the thirties. His Dr John Watson would be that familiar film face, Howard Marion Crawford. The films were to be shot in France – and there memory stops Nothing more was heard.

The series never turned up on British television, and, indeed, for twelve years I've been wondering whether they'd ever turned up anywhere. But now there's good news for Holmes lovers – at last they have arrived, well, three of them anyway, thanks to Heritage Films.

And at last Holmes historians can complete the record and fill in the details that even the BFI could not supply – thanks again to Heritage, who have issued the films complete with full credits. Although the technicians are predominantly French, some interesting names appear, including that of the Associate Producer, Nicole Milinaire. Later she made the film series 'Dick and the Duchess' with Hazel Court and later still became a Duchess herself – of Bedford!

All three films were directed by Steve Previn, son of the famous German-born composer of movie music, André Previn. Other common credits are those for photographer Raymond Clunie, editor George Gale, and composer Paul Durand. The title theme and the music generally is well suited to the Holmesian mood of Victorian London.

Why were the films never shown here? I had a talk with the star, Ronald Howard, who, by the way, kindly supplied some extremely rare stills. Certainly it was not a question of quality that kept the series off British screens. Although the films are not up to today's TV series standards [written in 1966], for instance, they are much better than the things churned out by the contemporary Danziger Brothers set-up.

Ronald Howard thinks that the international production of a bit of British tradition might have had something to do with the Case of the Cold Shoulder. Could be – Christopher Lee's German Holmes picture was a long time coming here. Or again, maybe Reynolds was asking for a bigger fee than was usual in those pre-ITV days. At any rate, the films – and there were 39 of them – were a great success in America, and France, Germany, and even Africa.

Are they good Holmes? Well, they aren't pure Holmes. All three of these 8 mm releases are original scripts using the Conan Doyle characters. Howard tells me about six of the Doyle stories were filmed, including The Red-headed League and The Bruce-Partington Plans, but possibly copyright difficulties have prevented their release now that BBC-tv are giving their Douglas Wilmer-Nigel stock series a re-run.

The flavour of Conan Doyle is certainly preserved, but there is a lightness of touch that, had that series been made today, might have been exaggerated into camp. Howard makes a handsome if lightweight Holmes, and Marion Crawford a solid Watson. The only other Conan Doyle character in this group is Inspector Lestrade, who turns up in The Case of the Unlucky Gambler, rather surprisingly as a Scot – and even more surprisingly, played by the luckless laird of The Case of the Haunted Gainsborough, Archie Duncan.

This economy of casting is a symptom of the weakest point of the series, the acting. Generally, the supporting players are not in the same class as the leads, and it looks as though there has been a bit of dubbing trouble.

For the Holmes purist, I recommend The Case of the Unlucky Gambler. It has the greatest use of London locations – Howard tells me they spent a week in London filming stock shots for the series – and also Scotland Yard sequences with Inspector Lestrade. A young boy, Andrew Fenwick, commissions Holmes to find his missing father, a confirmed gambler. Holmes good-humouredly accepts a down payment of £1 and uncovers a fake suicide and a heavily disguised dad. A simple tale suitable for a family show.

And so the Case of the Sherlock Holmes Television Series can at last be closed-thanks to 8 mm package films.

The Case of the Christmas Pudding (25 mins, Heritage Films)

Here's the perfect Christmas package -a Sherlock Holmes mystery thriller with all the trimmings: snow falling thickly outside the Criminal Court, a prison warden whistling "Good King Wenceslas", Holmes himself nailing a holly wreath to the door of 22 1b Baker Street, and the solution to the problem wrapped up in a Bluebeard's Christmas pudding.

What more could a home movie enthusiast ask for? Well, personally, I could ask for one of those good old Universal Sherlock Holmes pictures of the forties, starring Basil Rathbone and Nigel Bruce - but this Sheldon Reynolds television film made in Paris in 1954 is the next best thing. Holmes, played by Ronald Howard, instrumental in the apprehension of John Henry Norton (Ferdy Mayne), who has murdered his first five wives, is present in court when the judge sentences him to hang. Norton swears to kill Holmes before the sentence can be carried out-and reminds his sixth wife to bring him his Christmas pudding!

Bess Norton (June Rodney) duly takes the pud to Newgate Prison, where the Governor (Richard Watson) prods it about. He then takes it to Norton's cell - but in no time at all Norton escapes. The bars are sawn through - with what? And where did it come from?

Holmes, nervous, despatches the faithful Watson (Howard Marion Crawford) on a fool's errand. Norton kills a copper on guard in fog-bound Baker Street, and takes his place. He gets into the flat and shoots Holmes - but it isn't Holmes at all, merely a lifelike dummy. Watson returns and Norton is captured. And the mystery of the Christmas pudding? Well, I won't give that away.

This is a long way from the original Arthur Conan Doyle stories, although the dummy idea rings a bell. But the mood is right, and if the production values aren't particularly high, the famous flat is well realised and the performances of the two principals capture the spirit of Sherlock.

Director Steve Previn, original screenplay George and Gertrude Fass.

The Case of the Haunted Gainsborough (25 mins, Heritage Films)

From witches to ghosts and what more suitable setting for a Hallowe'en movie than a haunted castle in Scotland herself?

From the fogbound Baker Street of the 1890s to the misty highland home of the Laird of the MacGreggans goes no less an investigator than Sherlock Holmes, armed only with his trusty Dr Watson. The mortgage is due at midnight, but the old homestead will be saved if only MacGreggan can sell his Gainsborough to a rich American. Unfortunately every time he tries to clinch the deal, the ghost of the portrait's model appears, a pretty girl called Heather-and her curses tend to queer the pitch more than somewhat.

Holmes and Watson investigate and soon uncover a dastardly plot on behalf of the mortgage holder and a hired actress – or is she? There's a twist in the tail, which only comes after Holmes himself poses as a kilted ghost with a sword stuck through his middle. The camera tricks are pretty elementary, vanishings usually being achieved by simple cutaways, but it has a twist in that the phoney ghost turns out to be a real one in the end.

All good spooky fun, ideal for all except perhaps the real Conan Doyle purist – Sir Arthur certainly never wrote this one. It's credited to Charles and Joseph Early and is one of an American-financed television series produced in Paris in 1954. The cast is very British, and very Scottish: Ronald Howard is Holmes, Howard Marion Crawford is Dr Watson, and Archie Duncan is Malcolm MacGREGGAN. Produced by Sheldon Reynolds and directed by Steve Previn.

The Case of the Unlucky Gambler

Producer:	Sheldon Reynolds
Director:	Steve Previn
Screenplay:	Joe Morheim
Sherlock Holmes:	Ronald Howard
Dr. Watson:	Howard Marion
Crawford	
Insp. Lestrade:	Archie Duncan
Sgt. Watkins:	Kenneth Richards
Andrew Fenwick:	Richard O'Sullivan
Herbert Fenwick:	Rowland Bartop
Bartender:	John Buckmaster

The Case of the Haunted Gainsborough

Producer:	Sheldon Reynolds
Director:	Steve Previn
Screenplay:	Charles and Joseph Early
Sherlock Holmes:	Ronald Howard
Dr. Watson:	Howard Marion
Crawford	
Malcolm McGREGGAN:	Archie Duncan
Heather:	Cleo Rose
McLeish:	John Buckmaster
Archie Ross:	Zack Matalon
Sam Scott:	Roger Garris

The Case of the Christmas Pudding

Producer:	Sheldon Reynolds
Director:	Steve Previn
Screenplay:	George and Gertrude Fass
Sherlock Holmes:	Ronald Howard

Dr. Watson:	Howard Marion
	Crawford
John Norton:	Eugene Deckers
Bess Norton:	June Rodney
Governor:	Richard Watson

Motion Pictures for Television Inc. productions of 1954.

Part 2, the Sherlock Holmes series of 1951
(Editor assisted by Denis Gifford).

In part one I had to insert an editorial note to correct the suggestion that the Sheldon Reynolds adaptation made for American television was the first of its kind. American television had virtually from the outset a voracious appetite for entertainment and already in 1951 an American-financed film series was made for television. What's more, it was made here in Britain, so you have a remarkable case of British television which was never seen in Britain.

Details are sparse but the producers named in the surviving programme go by the name of Dryer and Weenolsen and it is said that the programmes were made for syndication (in other words they were not commissioned by one of the main American networks). At least we think there were programmes (with an 's') but it may be that only one pilot issue was made. Also, although the American print of the surviving episode runs for 27 minutes (close to the standard length for a half-hour time slot after allowing for commercials, announcements and a station break for identification), there is also a British version of the same film which had cinematic release and lasted ten minutes longer.

In his British Film Catalogue 1895-1985 (published by David & Charles), Denis Gifford lists film no. 11548 as *The Man with the Twisted Lip*, 35 minutes, U certificate, made by Telecine Films, released by Grand National Films and shown in cinemas (never on British TV) in April 1951. What's more, it was produced by Rudolph Cartier (recently deceased and who became BBC-tv's leading drama producer) and directed by Richard M. Grey. The name Telecine Films gives a strong clue that it was made with a view to showing on television, and we can only assume that having not achieved that goal over here, they sold it to the States, where Messrs Dryer and Weenolsen took the credit for its production.

The Man With The Twisted Lip (UK)
alias The Man Who Disappeared (USA)

Sherlock Holmes:	John Longden
Dr Watson:	Campbell Singer
Neville St Clair:	Hector Ross
Doreen:	Beryl Baxter
Luzatto:	Walter Gotell

Part 3, The Happy Ending.

All too often we have to declare these programmes as 'missing, believed lost' but that's not the case with these Sherlock Holmes programmes. Episodes of both series are available on home video as follows:

1951 series.

Tape no. 1138. One episode: 'The Man Who Disappeared', 27 minutes.

1954 series. \$19.95.

Tape no. 590. Two complete TV programmes: 'The Case of the Impromptu Performance' and 'The Case of the Exhumed Client', 54 minutes total. \$24.95.

Tape no. 603. Two complete TV programmes: 'The Case of the Baker Street Nursemaids' and 'The Case of the Pennsylvania Gun', 54 minutes total. \$24.95.

The tapes are available in VHS format from the USA and although they will normally supply NTSC to match the television standard used there, they can supply our PAL system on request for a small supplement. Credit cards accepted. The supplier is Video Yesteryear, Box C-137, Sandy Hook, Conn. 06482, USA. Phone from UK 00 1 203 426 2574, fax 00 1 203797 0819. They have a sister business called Radio Yesteryear with a large range of tapes and CDs of American radio programmes.

Just as this issue was going to press, a catalogue arrived from Foothill Video, offering many more programmes from the 1954 series, in PAL, at lower prices. We have not seen these so it's unclear whether these tapes are crisp clear prints or copies of copies. Some films bought from Foothill have been a bit fuzzy to say the least.

Vol. 1	RED HEADED LEAGUE & DEADLY PROPHÉCY
Vol. 2	JOLLY HANGMAN & VANISHED DETECTIVE
Vol. 3	THE BELLIGERENT GHOST & BAKER STREET BACHELORS
Vol. 4	HAUNTED GAINSBOROUGH & EXHUMED CLIENT
Vol. 5	CASE OF THE SINGING VIOLIN & CASE OF THE SHOELESS ENGINEER
Vol. 6	MOTHER HUBBARD CASE & CASE OF THE UNLUCKY GAMBLER
Vol. 7	CASE OF THE DIAMOND TOOTH & CASE OF THE CARELESS SUFFRAGETTE
Vol. 8	CASE OF THE IMPOSTER MYSTERY & CASE OF THE GREYSTONE INSCRIPTION
Vol. 9	CASE OF THE THISTLE KILLER & CASE OF THE SPLIT TICKET
Vol. 10	CASE OF BLINDMAN'S BLUFF & CASE OF THE BAKER STREET NURSEMAID
Vol. 11	CASE OF THE ROYAL MURDER & CASE OF THE PERFECT HUSBAND
Vol. 12	CASE OF THE CUNNINGHAM HERITAGE & CASE OF LADY BERYL

Vol. 13	CASE OF THE SHY BALLERINA & CASE OF THE FRENCH INTERPRETER
Vol. 14	CASE OF THE PENNSYLVANIA GUN & CASE OF THE RELUCTANT CARPENTER
Vol. 15	CASE OF THE WINTHROP LEGEND & CASE OF THE LAUGHING MUMMY
Vol. 16	CASE OF THE NEUROTIC DETECTIVE & CASE OF THE IMPROMPTU PERFORMANCE
Vol. 17	THE MAN WITH THE TWISTED LIP, THE MAN WHO DISAPPEARED AND THE COPPER BEECHES (1912).

Each 'volume' on tape costs \$14.95 (about £9.58) plus postage (it is best to pay by credit card and leave it to Foothill Video to calculate the postage). In our experience, Foothill is a reliable vendor and they have many other old favourites in their free catalogue, including *Robin Hood*, *The Buccaneers*, *Long John Silver*, *Captain Gallant*, *Colonel March of Scotland Yard*, *Ramar of the Jungle* and so on. All these are available in PAL at \$14.95. Foothill Video is at P.O. Box 547, Tujunga, CA 91043, USA (phone 00 1 818 353 8591, fax 00 1 818 353 7242).

When is a clock not a clock?

Peter Bowgett

The easy answer, of course, is when it's a tuning signal!

Further to Frank Mitchell's recent enquiry, about the use of a live tuning signal clock back in the good old days of proper television, I'd like to offer some thoughts on the use of the clock in BBC continuity in those early days.

The use of the clock is very rarely, if ever, recorded in the programme as broadcast (PasB) log, and presumably this was because there were no royalty implications. What was featured in the log, however, was the use of the Tuning Signal, Big Ben, and so on. The tuning signal would be used prior to the start of programmes, together with Big Ben (until the introduction of the Television Symbol) – and this presents us with a problem. The log doesn't specify whether the tuning signal was used with the clock or without.

It appears that there were two tuning signals to begin with, one with clock, and one without, and the tuning signal with clock was used as a clock until the BBC produced a clock in its own right.

To move on to Frank's enquiry, yes the tuning signal was used frequently on cine-film, as it was far easier to tack five minutes of clock on to the front of a filmed programme, than to show clock live. What we have to remember though, is that this works only if the start time of your programmes are always the same! I suppose that for the most part, the first children's

programme would be favourite for the addition of clock on cine-film, as this was always 5.00 p.m. on weekdays.

The other point to bear in mind, is that what happens if you don't run to time? For example, if there is a disaster. Coverage is broadcast and scheduled programmes are delayed by (say) 20 minutes. You cannot show cine-film clock (4.55 - 5.00) when your programme is running late!

Clock would have been shown live at the following times:

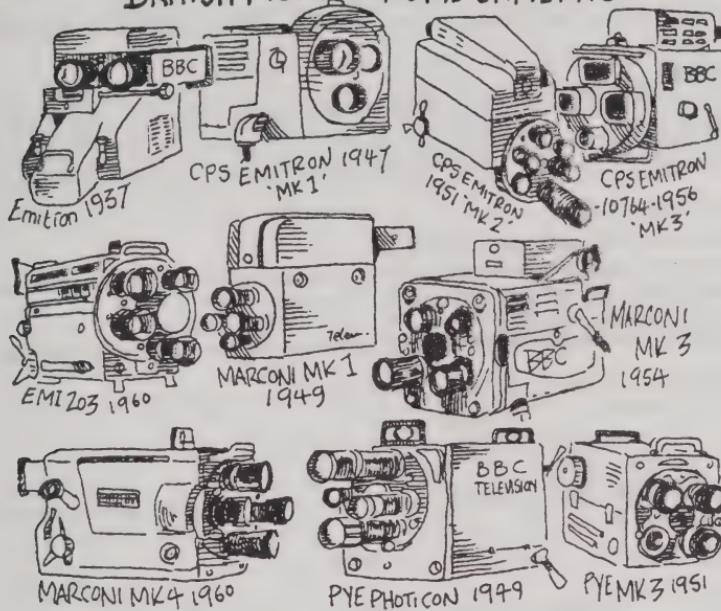
- 1). When programmes commenced at a time different to normal scheduling.
- 2). Closedown. (You can never plan for an exact closedown time!)
- 3). Possibly prior to the news? (I am far to young to remember these events personally, and, as mentioned earlier, the use of clock was rarely, if ever, mentioned in the Programme as Broadcast log. I hope that someone older and wiser than I will come forward and give us the full specs on this interesting subject.)

One final thought on the subject of filmed tuning signal, is that the last tuning signal to be used in this way was the schools tuning signal, which was tacked on the front of all schools programmes until (I think!) colour started.

Thanks Peter for an interesting contribution. I can confirm that the complete start-up sequence for Children's Television in the mid-1950s (i.e. Tuning Signal/Clock, then BBC crest, then Cuckoo Clock/Merry-go-round) was a single film sequence. It must not be forgotten that the BBC had a scale model of the Big Ben clockface in the first half of the 1950s and I imagine this was the normal clock used for continuity during transmissions. I suspect therefore that the combined tuning signal/clock was used mainly before the start of programming.

By the time the Television Symbol (bat's wings), came into use (late 1950s), a new trendy bat's wings clock was also introduced, which lasted into the early 1960s. My own recollections of this period are getting pretty hazy now but I do remember the close of Children's Television at 6pm on weekdays and the re-opening at 7pm just before the news. As I recall, the re-opening was with the BBC crest but what followed and preceded this, I have no idea. Someone surely must be able to fill us in! [Editor]

Dicky Howett presents a brief guide to (some) BRITISH MONOCHROME CAMERAS



Of course, this isn't by any means a full pictorial list. Also I've not included prototypes or Vidicon cameras, nor indeed 'improved' versions (ie the Marconi MK2). However, it's interesting to note that the PYE MK3, the EMI 203, the Marconi 3 and 4 all were in production-use up until and slightly beyond the introduction of U.K. colour tv!

Dicky H
1995

MORE ITV CONTINUITY ANNOUNCERS

Sent in by Simon Gough, Malcolm O' Neill and Brian Renforth

ANGLIA

Graham Bell, Tom Edwards, Phil Fothergill (from local radio, now with the Family Channel), Paul Lavers (from Medway Cable TV, now on the QVC shopping channel, also a television actor), Peter Marshall, Simon Prebble.

ATV (MIDLANDS)

Jill (or June) Palmer, Peter Tomlinson.

CARLTON

David Allen, Sue Peacock.

CENTRAL

Andy Marriott.

HTV

Tom Edwards, Stuart Freeman (now with Blue Danube Radio, Vienna).
Graham Miller.

LWT

Pat Doody, Tom Edwards, David Geary, Dick Graham, Barry Haynes, Derek Hobson, Bruce Lewis, Valerie Martindale, Hilary Osborne, Clive Rosiland, Alec Taylor, Simon Willis, Nick Worrell.

REDIFFUSION

Not listed last time but included along with Associated-Rediffusion.

SOUTHERN

Simon Prebble.

THAMES

Simon Bates, David Belin, John Benson, Guy Blackmore, Sue Denny, Len Jackson, Sally Maclare, Graham Miller, Jane Probyn, Christopher Robbie, Richard Skinner.

TVS

Christopher Robbie.

TYNE-TEES

Judi Lines, Ian McNair, Simon Willis.

WEST COUNTRY

Trish Bertram, Bruce Hammell.

Hans Knot in the Netherlands has turned the list on its head and compiled this listing of ex-offshore radio disc jockeys who went on to become continuity announcers on ITV:

Andy Archer (Radio City, Radio Caroline, Radio 199, RNI and Radio Seagull), Greg Bance ('Arnold Layne' on RNI), Colin Berry (Radio Caroline), Edward Cole (Radio 390), Tom Edwards (Radio City, then Radio Caroline), Paul Kaye (Radio London), Jack McLaughlin (Radio Scotland, Radio 355), Keith Martin (Radio Caroline), David Rodgers (RNI and Radio Atlantis), Tommy Vance (Radio Caroline, Radio London).

CLAYDEN'S CORNER N14

There are a number of items in issue 25 which call for comment.

1. page 14. I believe that L. G. Hawkins & Co. were originally owned (most probably taken over) by Pye long before the Ekco merger. Some products were marketed under both brand names: e.g. their small tea maker was either the *Pye Polly* or the *Hawkins Tiffee* – it was the same unit. I remember they also made a product for use in airing cupboards – it was called *Peter The Heater!*

2. page 14. The old Ekco site at Southend was closed in 1966, due to over-capacity within the Philips group. It was gutted and re-built, lavishly, for a proposed high-tech venture which never came to fruition. Instead Philips sold it to the Access credit card consortium, who still use it as their computer centre and offices.

3. page 15. I recall playing with Pye *Lynx* and *Super Lynx* cameras in the 1970s. They were the very devil to adjust and, in my experience, sadly never seemed to remain stable for long. Perhaps I was just unlucky.

You aren't alone, Tony. I have found the Lynx thoroughly unreliable too. The Lynx could be set for 405, 525 or 625 lines, whereas the Super Lynx was a 625-only machine. People say you could read a newspaper at fifty paces with a Super Lynx but I never used one. [Editor]

4. page 29. Most AC motors fitted to record players are of the two- or four-pole induction type. A slight reduction in voltage may cause a reduced torque output but the speed *should* remain unchanged. In the case of true synchronous motors (as also fitted to clocks and time switches), these are locked to the mains frequency and again, a slightly lower voltage should have no effect on the speed.

5. page 63. I once saw an advertisement (Belling-Lee?) for an aerial which combined the shapes of an H and an X, thus:



I'm not well versed in the finer points of antenna design but I can't see how it could work. Perhaps someone out there could throw some light on the subject.

6. pp 50/51. Whilst broadly agreeing with Stuart Upton's definition of Light Music, I feel his 'cut-off point' of 1950 is a little on the pessimistic side. plenty of decent pieces were composed after that date, the BBC still supported live music broadcasts (*Music While You Work, Morning Music*, etc.) and a whole army of musicians earned their living from performing light music both in broadcasting and in recording studios. The end really came about with the death of the Light Programme because from that date, the BBC's policy was to rid itself of much of its live music output; this caused great hardship, with many having to find employment outside the music profession.

We do, however, live in fortunate times because there is now a greater interest in this genre than there has been for many years. The existence of two flourishing societies (the **Vintage Light Music Society** and the **Robert Farnon Society**) together with a greater-than-ever choice of recordings on CD (both new and re-issued) is witness to this fact and some of this material is receiving airplay on both BBC and commercial radio. There are even, as Stuart says, some live performances and I do not think the audiences are as unappreciative as he would have us believe.

Tony is undoubtedly right, and in fact some people find themselves quite alienated by the music they hear, in fact they even believe there is a conspiracy to obliterate what they consider is good music (oh dear, I could easily start losing friends now!...). I think the safest thing I can say is that the broader or more catholic your musical tastes, the happier you will be these days.

Many people would say that Radio 2 is getting closer to what Light Music enthusiasts feel comfortable with, although you don't hear a huge amount of 'classic' light music on Radio 2; it is mainly a mixture of MOR (middle of the road), crossover (impossible to define but you know what it means!) and older pop (typically from the 1950s/60s). I suppose this is closer to Easy Listening than Light Music but generally it's not harsh, nor is it slushy. It's also worth mentioning that even today there is plenty of tuneful music being recorded which is neither pop nor easy listening; some may be folk-inspired or it may be classed World Music or another genre entitled New-Age Jazz, which is gentler than modern jazz and quite eclectic in style (much to be found on the GRT label).

There's also a major rediscovery of (and revival of interest in) early/mid 1960s 'lounge music' at the moment, inspired partly by the use of this kind of music for backing tracks on television commercials. The Guinness commercial has led to bigger record stores doing a roaring trade in Perez Prado's mambo music, for instance.

*If you'd like to 'get into' this music without going too deep, two recommended albums are **The Sound Gallery** (the better of the two) and **The Easy Project**, both compilations of lush 1960s library music (library music was written for use in film and broadcast productions, not for sale to the public). Some of these tunes are familiar as TV and radio programme themes, others as typical tunes you'd hear on the Light Programme or as trendy-but-unidentifiable music heard in film and TV dramas.*

If this all sounds a bit esoteric or you're afraid of playing music that your friends would laugh at, don't worry – for once you can be ahead of the trends. By reading this magazine you already demonstrate you move in select circles, so why not strike out a bit further? [Editor] Now back to Tony's input...

Finally, I wonder if there are any other 405 Alivers out there who lived in North London in the very late 1950s/early 1960s. If so, do you remember a shop in Archway Road, Highgate, almost opposite the Woodman pub and Highgate tube station? This rejoiced in the name of *The TV Graveyard* and its slogan was "We Break 'Em Up" (sic).

It was run by a very weird old chap and you could buy valves, tubes, LOPTs, speakers, cabinets and so on, all for a few bob each. The unfortunate TVs were dismembered in the middle of the shop, before the customers' very eyes, and the owner was one of the most miserable-looking people I've ever seen – he should have been an undertaker. Come to think of it, I'm sure he used an old hearse for a van, so perhaps he *had* been!

Some of the aforementioned speakers were made by a Wolverhampton firm, R&A (Producers and Amplifiers). I believe that company supplied only set manufacturers – does anyone know more about them? Answers on a postcard please!

SUMMERTIME in Livingston

Dorothy Brankin of Scotland's Museum of Communications introduces their 1995 feature exhibition, which just happens to be about television!

In line with our policy to increase public awareness of the Museum, we were delighted to accept Dr Robin Chesters' invitation to mount a small display in the Almond Valley Heritage Centre, Livingston. After some thought, we agreed on a theme of Television in the West Lothian and set to work on mounting a display which was low in technology and high in local interest.

Robin combed the local press archives for articles such as 'The first Television Set in Broxburn' and 'Watch the Coronation in the comfort of your own home'. Our task also involved archival searches but of a slightly more physical nature... We combed Bandeath for anything old, interesting and preferably, in reasonably good condition.

We soon realised that most table models from the 1950s were quite similar and the most interesting looking sets were portables from the same period. Is 'portable' something of a misnomer or were people more muscular 40 years ago? Our final score comprises a dozen or so sets, starting with the Baird Televisor of 1931 (not really pertinent to West Lothian's early days but too important to be omitted) and ending with an early 1970s Sony, proclaiming COLOUR in large bright letters on the front of the casing.

We have a 9" amethyst-screen Pye, a 12" projection console model and the 9" bakelite Bush, which just about everybody's parents bought for the Coronation!! The price of this modern miracle was about £44 including purchase tax. A princely sum to watch the Queen!

A display of children's TV ephemera – from Daleks to Dougal – is included. To bring the display up to the moment, we have the wonderful little Peach camera surveying the scene from on high and relaying the proceedings on a huge monitor.

Low tech? Yes. Boring and dull? No, just the opposite – alive with nostalgia and incredulity at our progress in the last half century.

For opening hours and information on the location of the display, see the TELEVISION NEWSREEL section of this issue.



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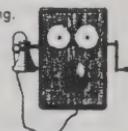
The Organisers, RadioSport, now proudly introduce the VINTAGE SOUND & VISION FAIR, a new event which will be run at the same time at the same venue, but in a *completely separate hall*. One ticket will entitle people to visit both events, so the thousands of technology-minded enthusiasts who already attend the 'Radio Show' will automatically visit the VINTAGE SOUND AND VISION FAIR!

As regards the venue, Lee Valley Leisure Centre is bright and modern, with extensive free parking, good communication by road, easy access, disabled facilities, bars and catering.

The VINTAGE SOUND AND VISION FAIR will be extensively advertised in journals dedicated to early radio and TV, so we assure prospective exhibitors of wide-ranging publicity. Tables, priced at £35 per day, will be available on a daily basis.

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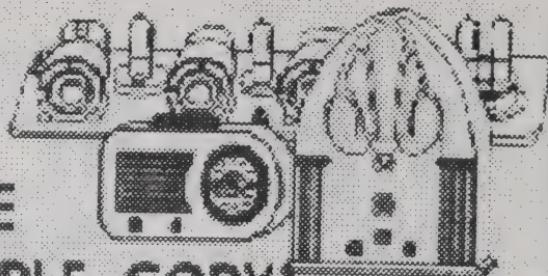
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7/95

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You've doubtless heard of Colossus, arguably the world's first programmable computer, installed during World War II at Bletchley Park. Used for decoding German secret messages, it has been described as 'the machine that won the war' and now 50 years on, a dedicated, unpaid and unsponsored team is constructing a complete working replica using authentic components. They are making excellent progress too (you can see the machine on regular open days) but they are running out of...

No, they're not asking for **money**, they need **VALVES, valves and more valves!** And then some more.

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EF36, EF37 (CV358), EF37A
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Special *surface-mount* bakelite valve bases for B5 valves (P.O. type 16, 600 needed of these alone), for Octal valves (P.O. type 21A) and for 807 valves (P.O. type UY5)
Seven 4-volt, 100-amp and ten 6-volt, 100-amp transformers.

These items are needed to re-create a crucial part of Britain's heritage. If you can help by donating (or even selling at discount price) any of these items, please contact TONY SALE on 01234-822788.

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THE TEST CARD CIRCLE

This society was founded in 1989 with less than twenty members. Since then it has grown in membership to almost one hundred, and has certainly grown in stature. The various broadcasting authorities acknowledge the wealth of information and expertise possessed by the membership, and regularly refer inquiries direct to the society.

All aspects of television trade test transmissions are included within the interests of The Circle: Test Cards and patterns, accompanying music, slides and still pictures, Service Information bulletins, Trade Test Colour Films, and, of course, the dear old BBC Demonstration Film.

A quarterly 48-page magazine is issued which contains lively and interesting articles on all of these topics. Each Spring, a convention is held in the little market town of Leominster, where members can meet for a delightful weekend of wonderful music and pictures, good companionship, and pure nostalgia. It is also a great deal of fun. There are usually guest presenters at the convention, and in 1994 these were Andrew Emmerson, of 405 Alive, and broadcaster Tony Currie, formerly of Scottish Television and Radio Clyde. We also had the honour of the opening announcement being specially recorded for us on video by Sylvia Peters, Sylvia, and BBC continuity announcer David Allen also recorded in-depth interviews for us on video.

Previous guests have included Steve Ostler, John Ross-Barnard and David Allan. John and David were the two men responsible for compiling all of the BBC trade tests tapes used between 1959 and 1977, and we were delighted when they accepted Honorary Life Membership of The Circle two years ago. We were also highly honoured when Roger Roger, the French musician and composer, whose music has been used during BBC trade tests since the mid-fifties, agreed to become Patron of The Test Card Circle in 1992.

If you are interested in this fascinating subject, write to the Secretary, Doug Bond, 98 Great North Road, Gosforth, Newcastle upon Tyne, NE3 5JP, and if you send a 12.5" x 9" self addressed envelope with a 43 pence stamp, Doug will be pleased to send you a sample copy of the Circle's magazine.

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Enquiries to Philip Howard on 01202-292905. The catalogue of the next auction costs £2 (annual subscription by post £22) but you can phone or write for your first copy FREE.

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TREASURES IN TRANSITION

This is the area for buying and selling all kinds of things to do with television, new or old. Want to join in? Then send us your advertisement: there is no charge, although if space is short we may have to 'prune' out the least relevant adverts or hold them over until next time. Advertisements are normally inserted for two issues: please indicate if you wish your ad. to run longer. There's no extra charge but we try to avoid repeating 'stale' material.

WHAT'S IN AND WHAT'S OUT

These advertisements are primarily for private sales but traders are also welcome. The Business Advertisements (Disclosure) Order of 1977 requires people who are commercial dealers to make this fact clear in their advertisements. The letter (T) at the end of an advertisement indicates that the advertisement is 'trade' and (NS) that the advertisement has been placed by a non-subscriber. Any job advertisements are bound by the Sex Discrimination Act, 1975 and the Age Discrimination Act, 1997.

Test card music and old TV programmes are subject to the same rules of copyright as other recorded works and it is unlawful to sell amateur or professional recordings of same. Swapping same for no gain is probably not illegal but *405 Alive* does not want to test the law on this subject so we will only accept advertisements from people who will indemnify us in this respect.

PLUGS NEEDED

If you are selling any electrical appliance without a plug on it, you are breaking the law. The Department of Trade and Industry has announced that domestic electrical appliances manufactured in or imported to the UK must be fitted with a correctly fused 13-amp plug. We suggest items sold as antiques should be exempt so long as they are clearly marked "Collector's item, not to be connected to the mains without examination by a competent electrician".

IMPORTANT DISCLAIMERS

1. Whilst care is taken to establish the *bona fides* of advertisers, readers are strongly recommended to take their own precaution before parting with money in response to an advertisement. We do not accept any responsibility for dealings resulting from these advertisements, which are published in good faith. That said, we will endeavour to deal sympathetically and effectively with any difficulties but at **our** discretion. Fortunately we have had no problems yet. In related collecting fields, replicas and reproductions can be difficult to identify, so beware of any items 'of doubtful origin' and assure yourself of the authenticity of anything you propose buying. And try to have fun: after all, it's only a hobby!

2. Much of the equipment offered for sale or exchange does not conform to present-day safety and electric standards. Some items may even be lethal in the hands of the inexperienced. This magazine takes no responsibility for these aspects and asks readers to take their own precautions.

STANDARDS CONVERTERS. See issue 17 for a construction article and the review of the David Grant product in issue 19. Pineapple Video have ceased production of their converter. Note also David Looser's advertisement in this section for a conversion service.

MODULATORS. Two designs for modulators have been published in **Television** magazine – see issue 1 of **405 Alive**, pages 10/11. We can supply photocopies at 10p a page. Alternatively you can buy ready-built modulators from Wilfried Meier and David Newman (see ad in this section).

COMPONENTS. Here is a brief list of suppliers; you can have a much extended two-page list by asking for **FAQ SHEET 3** and sending one first-class stamp and a SAE to the editorial address. Most valves and other components are not hard to find: we can mention **Billington Export** (01403-784961, £50 minimum order), **Colomor Ltd** (0181-743 0899), **Kenzen** (0121-446 4346), **Wilson Valves** (01484-654650, 420774), **Sound Systems of Suffolk** (01473-721493) and **PM Components** (01474-560521). A good non-commercial supplier of hard-to-find types is Phil Taylor, 3 Silver Lane, Billingshurst, Sussex, RH14 0RP. For hard-to-find transistors we have heard of **AQL Technology** (01252-341711) **The Semiconductor Archives** (0181-691 7908), **Vectis Components Ltd.** (01705-669885) and **Universal Semiconductor Devices Ltd.** (01494-791289). NB: Several of these firms have minimum order levels of between £10 and £20. For American books on old radio and TV, also all manner of spares, try **Antique Radio Supply**, (phone 00 1-602-820 5411, fax 00 1-602 820 4643). Their mail order service is first-class and they have a beautiful free colour catalogue (or is it color catalog?). Would you like to recommend other firms? If you think a firm gives good service please tell us all!

SERVICE DATA. The following firms are noted, and don't forget the annual volumes 'TV & Radio Servicing' at the public library.

Mr Bentley, 27 DeVere Gardens, Ilford, Essex, IG1 3EB (0181-554 6631). Thousands of technical manuals and service sheets. Highly recommended.

Alton Bowman, 4172 East Avenue, Canadagua, NY 14424-9564, USA. Schematics for all USA radio, TV, organ, etc. equipment 1920-1970.

Mauritron Technical Services, 8 Cherry Tree Road, Chinnor, Oxon, OX9 4QY, (01844-351694, fax 01844-352554). Photocopies of old service sheets, other technical data.

Savoy Hill Publications, 15 Meddon Street, Bideford, Devon, EX39 2EQ (01237-424280). Large library of service data for photocopying. Fixed price means you may get a lot – or not a lot – for your money.

Technical Information Services, 76 Church Street, Larkhall, Lanarks., ML9 1HF (01698-883344/888343, fax 01698-884825), 'World's largest selection of manuals, 1930s to current date, British and foreign'.

In addition, 405 Alive **Bernard Mothersill** has offered to photocopy (at cost) items from his own extensive collection of service sheets for 1950s and 60s TV sets. There are dozens and dozens, mainly Alba, Ekco, Bush, Ferguson/Thorn, GEC, Murphy, Perdio, Pilot, also a few Decca, Defiant, HMV, KB, McMichael, Peto Scott, Philco, Regentone and Ultra. Write with international reply coupon plus unstamped self-addressed envelope to him at 3 Cherrywood Close, Clonsilla, Dublin 15, Eire.

HOW TO WRITE CLASSIFIED ADVERTISEMENTS THAT WORK

1. Start by mentioning the product or service you are selling or want. By doing so, you make it easier for the reader.

2. Always include the price. Research has shown that 52 per cent of people who read classified ads will not respond to ads that fail to mention a price.
3. Keep abbreviations to a minimum. Will the reader know what a NB207 is? If it's a 1956 12" table model TV, say so!
4. Put yourself in the position of the reader. Is all the information included?

NOTE: Thanks to referrals and mentions in the press we are now receiving a fair proportion of advertisements of sets for sale from members of the public. We print their descriptions in good faith but their descriptions may not be as accurate or as well-informed as those made by, say, a keen and knowledgeable enthusiast.

A PLEA! When sending in your advertisement please do put a date on it. We don't normally type in your advertisement on the day received and instead all small ads go into a file ready for typing later. But what happens then if I come across three undated ads all from the same person and one of them says 'This is my new ad, please cancel previous ones'? It **does** happen, so please be kind enough to date your ad.

IS IT VALUE FOR MONEY?

It's unwise to pay too much but it's also unwise to pay too little.

When you pay too much, you lose a little money, that is all. When you pay too little, you sometimes lose everything because the thing you bought was incapable of doing the thing you bought it to do.

The common law of business balance prohibits paying a little and getting a lot. It can't be done. If you deal with the lowest bidder, it's well to set aside something for the risk you run. And if you do that, you will have enough to pay for something better. [Attributed to John Ruskin, 1819-1900.]

STANDARDS CONVERSION: Available now, a professionally designed unit for 405 enthusiasts. Prices start around £250 in kit form up to £800 for a fully-built professional unit. For more information contact me, Dave Grant. Phone 01689-857086 or through the Vintage Wireless Museum in London..

STANDARDS CONVERSION SERVICE: I will convert your 625-line tapes to broadcast-standard 405 lines on my digital line-store standards converter. Free of charge to subscribers of **405 Alive**. Please send blank tape (VHS only) for output and return postage. Input tapes can be accepted on Philips 1700, EIAJ, Video2000, Beta or VHS. David Looser, Maristow, Holbrook Road, Harkstead, IPSWICH, Suffolk, IP9 1BP. Phone 01473-328649. (*Publisher's note: David's offer is a most generous one and users may care to send him a free-will donation towards his not insubstantial construction costs as well. There may be a delay in handling conversions if many people take up his offer.*)

PHILIPS 1500 TO VHS CONVERSION SERVICE: I have pristine condition Philips 1500 VCRs newly refurbished, clean heads, etc., and offer to convert any pre-1976 material on 1500 tapes to VHS. Either send tapes (1500 and your VHS blank plus adequate return postage) to Neil Ingoe, 77 Gladstone Avenue, Feltham, Middlesex, TW14 9LJ or telephone me on 0181 890 7633.

AVAILABLE AGAIN: Paste Polishing No. 5. Connoisseurs will know that this paste is the ideal material for cleaning bakelite and other plastics (even plastic baths!). Unlike Brasso and other liquid polishes, it leaves no active residue, and as it also contains a waxy agent, it also gives a gloss finish. Paste Polishing No. 5 is the stuff the Post Office used to polish up the old bakelite phones and is marvellous stuff – ask any user!

Unfortunately the demand for it is reduced nowadays (BT doesn't need it now!), so it is only manufactured at intervals. A batch has just been made and you can have a carton of 12 tubes for £16.86, post paid and including VAT. Smaller quantities are not available from Greyleave, only in multiples of 12 tubes. Send your order to Greyleave Chemical Company, Fir Tree Lane, Groby, Leicester, LE6 0FH. (Tel: 0116-287 7777). And do it today while stocks are still available!

(If you really want only one or two tubes, smaller quantities are available under the name Baykobrite from THE RADIOPHILE, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP.) (T)

REPAIRS: vintage TVs, radios and testgear repaired and restored. Personal attention to every job and moderate prices. Estimates without obligation – deal with an enthusiast! (BVWS and BATC member) Please include SAE with all enquiries – thanks. Dave Higginson, 28 High Street, Misterton, Doncaster, Yorks., DN10 4BU. (T). Tel: 01427-890768.

REPAIRS: vintage TV and radio repair service in the South East by engineer with 23 years in the trade. Contact Camber TV & Video Centre, Lydd Road, Camber, Sussex or telephone Peter on 01797-225457. SAE with enquiries please. I also wish to buy early BBC-only TVs. (T).

SALE: Kenzen is having a sale of valves. Most TV types available at £1 each. Send wants list and SAE for a quotation. Lots of new production high-voltage electrolytic capacitors too. Kenzen, Unit 9, 16-20 George Street, Balsall Heath, BIRMINGHAM, B12 9RG (0121-446 4346). For our latest free lists please send A4 SAE with 36p stamp. We also supply video monitors, computers, test gear, oscilloscopes, etc at bargain prices for callers. Please telephone first if you wish to pay us a visit. (T)

FOR SALE: Photographs on approval, TV vehicles, GPO, other commercials. SAE with enquiries. Blunden, 8 St Andrew's Road, Basingstoke, Hants., RG22 6PS (NS).

FOR SALE: 'gold dust' type radio and TV spares (Radiospares transformers, capacitors, valveholders, pots, styli, carbon and wirewound resistors). Tons of service charts, magazines and books. Round and rectangular picture tubes. About 1,000 valves, both 50s/60s types and some 60 years old. Various TVs, radios, test instruments. Send SAE and 25p stamp for list or ring/write with enquiry. Jack Rudrum, 2 Princes Road, Eastbourne, Sussex, BN23 6HG (01323-729440) (NS).

FOR SALE: Various 405-line and dual-standard TVs. Television valves, numerous types new and boxed, £1 each. Pre-war wireless service literature, any offers? Manufacturers' service sheets for TVs and transistor radios, £1 each. Pat Hildred, Leeds 0113-240 2841.

FOR SALE: I've not had very much in the way of **vintage TV material** on 16mm. lately but I can currently offer a black & white print of an episode in the 1970s Thames TV series **DOCTOR AT LARGE**, starring Barry Evans, George Layton, Richard O'Sullivan and Angela Douglas. This one is called **THINGS THAT GO BUMP IN THE NIGHT** written by Graham Chapman and Bernard McKenna. Excellent condition. 1200ft. spool. £30, plus £3.50 P&P. Also on offer is a 1959 episode in the American **THE DETECTIVES** series, in which Robert Taylor plays Captain Matt Holbrook, the cop who always gets his man! This story is entitled **THE BODYGUARDS**. A small-timer employs clever tactics to bring revenge for his daughter's death on the head of a notorious gangster. But there's a price to be paid. Good suspense story. Very good condition. 1200ft. spool. £35, plus £3.50 P&P. (Only £5.50 total P&P if you take both films together).

More goodies... 1. **THE JULIE ANDREWS HOUR**. B&W. 50 mins. ATV 1972. Guest is Keith Michell, who had just won an **EMMY** Award for **The Six Wives of Henry VIII**. Eight items. (Details available). Halliwell TV Companion lists it as a VTR. Some light scratches but complete. Looking for offers in region of £50, plus P&P.

2. **OMNIBUS - DANCE OF THE SEVEN VEILS**. B&W. 57 mins. BBC TV 22nd December 1967. Described as a comic strip in seven episodes on the life of Richard Strauss 1864-1949. A personal interpretation by Ken Russell 2000ft. spool. Excellent condition. Seeking offers in the region of £95, plus P&P.

Simple 16mm C-mount lens, manual iris ring, ideal for surveillance camera, £10 plus post and packing. Brian Hemingway, 9 Hitherwood, Cranleigh, Surrey, GU6 8BN (01483-272331).

FOR SALE: Pye 20" b/w **picture monitor** type EA78208, circa 1975. Hybrid construction, nice veneered case, looks like a TV. Ferranti T1084 dual standard b/w 20" TV, all-valve, late 1960s, working last time used. Very cheap, token price. Also two boxes of NOS, NIB TV valves, several hundred in all, free to first caller but donation not refused. George Lewis (NS), Bedford 01234-363413.

FOR SALE: A collection of **programme promo slides** from Thames TV, the sort where the announcer says: "And now, just after the break, we have *World of Sport*. Stay tuned until then...". They are in colour and some have dates marked on their frames, such as 5-69. There are also some b/w shots of stars of the shows, which I presume were also in the graphics library. The slides are in heavy frames, either crimped aluminium or else the white bakelite popular in the past, and they are all mounted in glass. Standard 35mm size, in 2" x 2" mounts, of course. Perfect condition.

Show promos, total 68. Titles include

World Cup Football, England vs Italy, The Playwright, World of Sport, A Hymn for Children, Royal Film Performance - Mary Queen of Scots, Round 3, Hine WTV, Jimmy Tarbuck Show, Good Day, Lost in Space, God's Little Acre, Cattle Drive, Grand Slam, Christmas Saturday on ITV, Tougher than the Average Kid, Inside Europe, Christmas Day on ITV-Diamonds are Forever, New Year on ITV 1970-Cartoon Time, Little Big Time, Cribbins, New Faces, Armchair Thriller, Format, Callan Lives!, Disappearing World, Boxing Day on ITV, Home International Championship 75, Love American Style, Start The Day, Kung Fu, The Running Man, Format for Spring, Wednesday on ITV (Christmas candles logo, like the other Christmas slides), Never Too Late, Whose Bay?, Treasures of Britain, Moody & Pegg.

There are no station IDs on the slides.

More slides: 50 b/w 'library shot' pix of stars also on slide and one b/w title slide, *Escape from San Quentin*.

These are duplicates left over from a collection I bought and an honest and fair price for this selection would be £20, which for over 100 slides works out at about 17p a slide. I'd prefer to sell them as one lot but it depends on the level of interest shown; I might sell them later singly at 50p each. Postage extra (I'd recommend recorded delivery, say £3 - they are quite heavy). Ring to check unsold. Andy Emmerson, 01604-844130.

FOR SALE: Four items of professional monochrome 625-line equipment from the early 1970s; these are the kind of items found in the studios of the best-equipped large corporations and colleges. Sony AVC-3250CE viewfinder studio camera, uses 2/3" vidicon, internal/external sync, very compact, supplied with 16mm fixed focal length lens and manual. For-A VTW-100 Video Typewriter (for placing captions on screen). For-A Arrow generator (places pointer on screen at position under joystick control). All four items work well and are in good condition. First two £35 each, last two £50 each, buyer collects from Northampton or NEC exhibition in December. Andy Emmerson, 01604-844130.

FOR SALE: Video head/motor assemblies for later pattern of Ampex 2" quad machines, unused old stock as new, very cheap. Ring Andy Grant of WLC on 0171-437 2004 between 10.00 and 17.00.

FOR SALE: two 405-line TVs. McMichael combined TV and FM radio, raster on screen, works, very good condition. Pye Continental, non working (went bang when plugged in!), reasonable condition. Offers? Ring Michael on 0181-427 2574 (Harrow, Middx.) (NS).

FOR SALE: 5,000 TV valves of all ages, new in boxes. Suggest cash price around £25 but would prefer to swap for pre-war radio, any military radio bits, what have you? Graham Richardson, Holbeach, Lincs. (01406-426007) (NS).

FOR SALE: Pye-Labgear **teletext decoder** with two handsets, working order. Perdio green plastic transistor radio. Offers? Miss Gwen Lamb, Middlesbrough 01642-315076 (NS).

FOR SALE: I've got to make some space here so I'm reluctantly parting with three very collectable **valve-era picture monitors**. Marconi 14" 625/405 (on 625 at the moment, mid-1960s), Marconi 8" 625/405 (on 405 at the moment, mid-1960s), Peto-Scott 8" 405-only (c.1960). All three have been well cared for and work well; they come with circuits and my guarantee. £30 each or deal for all three. Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH (01604-844130).

FOR SALE: brand new mono picture tubes. Leslie Hine, 01229-582557/584458.

FOR SALE: 1953 Pilot TV87 and CV87 with similar chassis, £40 the two or swap for something. Geoff Turner, 01684-566979 (Worcs.).

FOR SALE: Valradio projection TV, complete. Mr Smith, Reading (01734-310410) (NS).

FOR SALE: screen for Philips projection set. Scarce item, very good condition, built-in loudspeaker, attractive bird's-eye maple veneer. Ask for Andy on Portsmouth 01705-642393 (NS).

FOR SALE/EXCHANGE: Two highly collectable TV receivers. Immediate post-war Invicta T102 table set, equivalent to Pye B16T (or is it B18T?) but nicer styling. Ekco TMB272 battery/mains portable with cable set. Prefer to swap for communications receivers or aircraft radio equipment but will consider cash offer as well. Also for disposal: loads of TV valves, new and used, plus spares for Philips projection sets. John Coggins, Coventry area. Phone 01203-302668 any reasonable hour (NS).

FOR SALE: Defiant 17" model 7209, in as-new condition, working and owned from new (1958/9); Kolster-Brandes 17" model 0V30, working, cabinet worn but not damaged. GEC radio model BC5441, long/med/short, owned from new in 1951; Champion L/M/S/VHF circa 1953; HMV VHF tuner, date unknown. Sets are in Harrow; ring Mr D. Henderson on 0181-422 2523 to inspect/buy (NS).

BOOKS FOR SALE: 'Essentials Of Electricity For Radio and Television' Slutzberg and Osterheld. Pub. McGraw Hill 1950. Illustrated, no d/w £5. 'Fundamental Electronics and Vacuum Tubes'. Arthur Lemuel Albert. Pub. Macmillan and Co. N.Y. 1947. No d/w, ex Sunderland Tech College Library, £3. 'Radio and Television Test Instruments' Hugo Gernsback. 1955. Illustrated. Large paperback style, £3. 'Basic Television' A.Schure. Pub. John. F. Rider Inc N.Y. 1963. 5 parts. Many illustrations. (all line drawings) 5th ed. Large paperback style, £5. 'TV and Radio Tube Troubles'. Sol Heller. Gernsback Library No. 68. 1958. pb vgc £3. IBA Technical Review (2)

Technical Reference Book, 1977, £3. IBA Technical Review (10) A Broadcasting Engineer's Vade Mecum, May 1978, £3. ITV 1966, £9 (corner-creased cover VGC). ITV 1969, £6, VGC. ITV 1982, £5, VGC. ITV ANNUAL 1963 £5. No spine paper. Plenty of studio shots. WORLD RADIO AND TV HANBOOK, 1973, 1975, £3 each. Z CARS ANNUAL, £5. TV COMIC ANNUALS 1968 and 1969, £1 each. TELEVISION STARS. Large format photo book (circa 1964, mostly ITV shows) £3. STAR TV AND FILM ANNUAL(s) 1967 and 1968, £2 each. The Blue Peter Book Of Television, £2 VGC. All books clean and in vgc. Postage £1 per book. Contact Dicky Howett 01245-4412811 or write 23, Micawber Way, Chelmsford, Essex CM1 4UG.

STC Type 4032 MICROPHONE FOR SALE, ice cream scoop style, as used on BBC outside broadcasts. Well used but in good condition, complete with cable and plug, £35. Contact Dicky Howett 01245-4412811 or write 23, Micawber Way, Chelmsford, Essex CM1 4UG.

FOR SALE: Bush TV24 with good cabinet and in working order £45. Ampro Stylist 16mm film projector in excellent working order £45. Elizabethan four-track tape recorder, working £10. David Smith, 01455-230553.

FOR SALE: User manuals for Pye V4, V101 television sets, also factory-fitted car radio for 1953 Vauxhall Velox. Ron Wood, 01733-205649 (NS).

FOR SALE: Bush TUG59 (21" screen) floor-standing model with bow-fronted twin doors + instruction book; Pye Continental CTM4; Bush 120/00309 in Bakelite. They are all complete apart from the cardboard back off the Bush 120. I have little idea of value apart from knowing that the Bakelite ones are quite valuable to collectors although it has a small crack in the top of the case which would detract from the value. John Housley, 3 The Hall, Middleton, Matlock, Derbyshire, DE4 4LX. Tel: home 01629-822690, work 01629-580000 ext 7777. (NS).

FOR SALE: Hartley Electromotives ex W.D. oscilloscope complete in original case, with test probes etc. £50. Also Sony CV2100 video recorder £35, or p.ex. for dual-standard TV sets or any other interesting old equipment. Phone Richard Dent on 01525-385374.

FOR SALE: Pye Vista console television, clean and complete, deceased effects, now need space. Nigel Barber, Alton (Hants.) 01420-86889 (NS).

FOR SALE: Ekco TMB270 portable 405-line TV /radio, reasonable condition and with mains lead. Glass safety screen has crack (easily replaceable), suspected frame collapse, but still good value at £55. Tony Clayden, Southgate (north London) 0181-361 8881.

FOR SALE: Ekco TMB270 portable 405-line TV /radio, reasonable condition and with mains lead. Glass safety screen has crack (easily replaceable),

apparently working. Offers around £20. Liam Barrett, daytime 0181-450 8888, evgs 01727-833059.

FOR SALE: Following table TVs.... Bush TV24 12", 1950 £35; Ekco T284 17" circa 1956 £10; GEC BT449 19" convertible 1962 £5; Pye 50F 19" with wired remote control and chrome stand/magazine rack circa 1967? £10; Ferguson 3653 (Thorn 1400) 19" circa 1967 £5; Ekco T524 19" late dual-standard circa 1969 £5. **WANTED or swap for sets above:** Bush TV135U, Murphy V849, HMV 1890 or 1892, Baird 650, Baird 622D, KB Warwick WV20, Pye D16T. Des Griffey, Luton, Beds., tel: 01582-582144.

FOR SALE: Memory board for IBM AT with 6 megs RAM, no details £30. Large quantity of Commodore 5.25" disks with assorted system and diagnostic software for various machines £15.00. SuperStor program for Seagate hard drives, book and disk + Quickindex for Dbase book and disk £5.00. Six Phillips EL 8111 11" mono monitors in working order with circuit, these are ex my OB van and will be available next year £90 the lot. Glass BBC test transparency No. 52 (12" x 10" test slide) Swap for something of equal interest. TV lens, the sort you used to hang in front of your 1952 tele to make the pictures bigger offers .. ZNA134 SPG Chip ex equipment £5.00 ..Thorn WG71/GE5M/501 SPG, potentially triple standard (405, 525, 625) circa 1965? will need fixing £15.00 ..200watt dummy load with meter to read 200 or 20 watts. ok on 70cms. and probably ok on 24cms. Ex military robust construction £15.00.....Sony VO4800PS portable U-matic £50.00....SPC LP6 Laser printer, books, consumables, etc £60.00...Pair of ITT Starphones. complete kit with batteries, charger, test jig, spares H/book, working on 432.475MHz. simplex. £50.00. B. Summers G8GQS 01895 810144/0850 014892.

Cameras for Sale

Phillips LDK25 Broadcast 3 tube studio camera, nice, complete and viable.. **EMI 2001** studio camera 4 tube, somewhat big and heavy (even by my standards!) O/wise clean and tidy.. **Marconi MK8** Broadcast studio colour camera, complete but will need some work, £150.00.. **Marconi Mk9** camera head in poor condition for spares £20.00 .. B. Summers G8GQS 01895 810144/0850 014892.

Books for sale

Book for Norton Utilities version 4.5 £5.00.. General Electrical Engineering, 448 pages, 1947, £5.00.. IBA Technical Review Nos. 11, 15, 16, 17, 20, Swaps. Handbooks for :- Fernseh MC37 colour monitor, Barco CM33 colour monitor, Prowest PM 11/3A mono monitor, offers or swaps. B. Summers G8GQS 01895 810144/0850 014892.

Books Wanted

IBA Technical Review No. 1. Early Pye, EMI, and Marconi television product catalogues for 1946 - 1960 wanted for research for article / book. TV related books wanted, in particular; "Electronic Motion Pictures" by Albert

Abramson and any of the "Fink" TV series published by McGraw-Hill, WHY?.
B. Summers G8GQS 01895 810144/0850 014892.

Camera bits Wanted

To complete restoration of NEC 100 camera; A PAL encoder board No.11 and a suitable lens. A scrap camera or any other bits would also be most welcome. Bosch KCN portable camera circa 1975 to match the CCU I have already got. A Marconi MKIII camera or parts to make my incomplete camera whole again, any bits most welcome. B. Summers G8GQS 01895 810144/0850 014892.

Wanted

Wanted :- Circuit for Cossor Scope CD130. A Co-processor for a 80287 and some memory in 30 pin format? Plastic CEE17 blue mains connector, fixed sockets needed. B. Summers G8GQS 01895 810144/0850 014892.

Wanted

A Nagra VPR5 portable Video recorder. B. Summers G8GQS 01895 810144/0850 014892.

ATTENTION ½ VIDEO ENTHUSIASTS! This opportunity won't last for ever.... A chance to buy NEW, UNUSED low density video tape. Sony V31 type on 7" spools, ideally suited to CV-2000 machines. Tested and working, unopened box of six tapes for £15 plus post & packing. Also V30H but on 5" spools for portable machines. Box of 12 for £20, absolutely brand new condition. Pat Hildred, Leeds 0113-240 2841.

EXCHANGE: For some while I have been building up a duplicate collection of books and magazines on television, with the reasoning that these publications are getting ever harder to find. These include the 1935 two-volume set *Television Today* (selling for £175 these days), the BBC 'Black Book' description of the pre-war London Television Station (valued at £500 in some quarters) and the first (1955) edition of the Commercial Television Yearbook (again, hard to find). The intention is to put them into circulation to people who will appreciate them but you'll understand that there's little to be gained by just selling them selling them again. On the other hand, I'd be more than happy to *swap* some of them for items missing from my collection. I am particularly keen on pre-war books and magazines on television published abroad and I'm also still looking for the following items: BBC: *THE LONDON TELEVISION STATION, A Technical Description*. Large quarto paperback, green cover, about 40 pages. 1937 or 1939 edition (or both). HMSO: *REPORTS ON TELEVISION*, Selsdon Committee Report 1935; Hankey Report 1943. ITA 1965 (the Independent Television Authority yearbook for 1965). Write to me if you have something to exchange. Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH (01604-844130).

OFFERED: Help with documentation. Some 41.5MHz crystals at £6 plus postage, two for £10 (incl. p&p). **WANTED:** Pre-war TV, any make. 12" Emitron CRT. Cabinet, back and knobs for Ekco TA201A. Can anyone help

with pre-war Philips TV data? All information is more than welcome! Also requested for historic study: all Philips TV information from 1945-1950. Jac Janssen, Hoge Ham 117d, NL-5104 JD Dongen, The Netherlands. Tel: (office hours) 00 31 13-624362; (evenings) 00 31 1623-18158; fax (office) 00 31 13-624664.

WANTED: Scan coils (or complete TV) for a 14" KB model JF40, HF40, HT60, etc., or coils to fit a C14BM CRT. Also wanted: service manual for a Telequipment Waveform Generator type WG/4. Charlie Bird, 01353-661227.

WANTED: Early Pye, EMI, and Marconi television product catalogues for 1946-1960 wanted for research for article / book. Tactical nuclear weapon - No, just testing to see who's awake! TV related books wanted, W.H.Y. Bosch KCN portable camera circa 1975 for collection. "G Plan" teak wall unit and base unit. Van-type trailer 4 wheel 1.5 tonne? 63A plastic CEE17 blue mains connector, fixed sockets needed. Information about early broadcast TV cameras especially continental ones Thomson and Fernseh, Photos; Adverts; Handbooks; anything!! Also does anyone know anything about the cameras used in the News Studios at Alexandra Palace, the ones on the robotic Pan & Tilt heads with no viewfinders?? All information gratefully received B. Summers G8GQS 01895-810144/0850-014892 .

WANTED: Frame oscillator transformer (T2) for a Bush TV22/TV24, also top and back of line can for the same set. Charlie Bird, 01353-661227.

WANTED: Still looking for a pre-war TV set - prefer a vision-only set. I offer serious collector money. Also wanted: mini TV from Sinclair and Sony, with a picture tube. Rudi Sillen, Limberg 31, B-2230 Herselt, Belgium. Tel/fax 00 32 14-546889.

WANTED: Baird dual-standard colour TV, AF117/118 transistors. Leslie Hine, 01229-582557/584458.

WANTED: Anything relating to Pye Mk 3 cameras, Marconi Mk III cameras and EMI 203 cameras. Knobs, wheels, lenses, bits of paper, string, etc. W.H.Y. No idle request. I need such small items to finish restoration of the above mentioned three camera channels. Phone Dicky Howett, 01245-441811.

WANTED: Sony 8-301W television and any of the Marconiphone combined TV-radios. Enrico Tedeschi, 54 Easthill Drive, Portslade, Brighton, Sussex, BN41 2FD. Tel/fax 01273-410749.

WANTED: Handbooks for EMI 203 camera. Cash offered. Dicky Howett, 01245-441811.

WANTED: Early recordings of London's Capital Radio, especially opening hour, first commercial broadcast, etc. Lots of radio recording swaps. David Laine, Flat 2, 33 Beckett Road, Doncaster, Yorks., DN2 4AD. 01302-321066.

WANTED: Keracolor 1970s spherical space-helmet TV set on stand, any colour but must be all original and in good condition. Distance no problem for collection. Gordon McMaster, Stirling 01786-445228 (evenings).

WANTED: Heads or head disc for National Panasonic half-inch colour EIAJ video tape recorder. Edwin Parsons, 4 Glenfield Road, Ealing, London W13 9JZ (0181-840 1524).

WANTED: Console radios, TVs, combined radio/TV and radiograms of the 40s and 50s. Brian Middler, Weybridge (01932-859027).

WANTED: Any documentation on French television before 1956, Geran television before 1945. Hi-Fi annuals and yearbooks of the 1950s and 1960s. Any radio/TV plastic knobs with flat *copper* (not brass) metal discs in the middle. I have just acquired a nice piece of Pye valve hi-fi which uses this kind of knob but over the years several of these discs have dropped off and been lost (aaaaah!). These discs are in three sizes, ranging from just over 1/2" to just under 1" and I need one of each. Do you recall anything of this kind in your junk box? I'm also collecting documentation on studio type microphones, 1930s-1960s (e.g. BBC technical training sheets - I do have the *Wireless World* hardback). Anything considered! Andy Emmerson, 01604-844130.

WANTED: Console radios, TVs, combined radio/TVs and radiograms of the 1940s and 50s. Brian Middler, Weybridge 01932-859027.

WANTED: HMV 904/905 television cabinet, almost any condition: woodworm, veneer missing, etc. Your price paid or swaps. Robin Howells Please leave message with Clive on 01384-872744.

WANTED: Any video capable of playback direct onto 405-line TV set, does not have to be working. Also 405 camera and any 405-line TV set, especially a single channel set. VHS copies of *This is the BBC*, all parts of *The Lime Grove Story*, Colour Film with *Early One Morning*, *The Fools on the Hill*; *Window on the World* (European and UK television history), *Secret Life of the Telephone*, *Wogan* (24.7.91); *Antiques Roadshow at AP*; *Closedown of 405 on BBC and ITV*; *first colour demonstration*; *The Queen opens Subscriber Trunk Dialling* - costs refunded. Any 405-line equipment, Band III converter, 405-line sets, early video recorders and any related items. Contact Peter on 01206-867237.

WANTED: Sony CV-2100, CV-2000 VTR. Any condition, for use or just for spares. Also any portable half-inch video machine and any colour half-inch machines eagerly sought after. Pat Hildred, Leeds 0113-240 2841.

WANTED: Any projection receiver. C.J. Guy, 117 Woodthorpe Avenue, Boston, Lincs., PE21 0LY (or ring 01205-352664 during working hours).

WANTED: Original service manual for a Scopex 1 4D-1 0V 'scope. Murphy V689, V683, V789 or V783 mono TV + FM radio (circa 1962). Heathkit M1 U multi meter (or just the meter movement). Stand and CRT mask (brown) for Decca CTV25. LOPT for Bush TV113, TV115 or TV118. Final IF transformer can for Murphy U502 radio. Teak stand for 22" Tandberg CTV1. Dave Hazell (01793-765390).

WANTED: Bush TUG34/A console television. I would even accept a complete cabinet-only if in good condition. Also a Bush stereo radiogram model SRG 132 or up to SRG 146 (circa 1968). Ring Colin 01903-764184.

WANTED: Bound or single copies of *Television* (the journal of the Television Society) between March 1930 and December 1936 (please state your price). Other books, ephemera, catalogues, etc. pertaining to television from the 1920s and 1930s required. **EARLY TECHNOLOGY**, 84 West Bow, Edinburgh, EH1 2HH (0131-226 1132, fax 0131-665 2839).

WANTED: cabinet and circuit for Ekco TSC902 (see *Setmakers* page 252) or any information such as dimensions and photos to repair the remains of my cabinet. Also any episode of *Juke Box Jury* on VHS. All costs reimbursed. Norman Newboult, 01353-740168.

WANTED: Has anyone got a 21" TV looking for a good home? Geoff Turner, 01684-566979.

WANTED: 1. For National NV-1020E. Replacement video head bar assembly (or just the heads) for this half-inch open-reel video tape recorder. Would consider a non-working or incomplete machine provided the video heads are in good condition.

2. For Shabaden SV-700E. Replacement capstan drive belt and a Service Manual (buy or borrow) for the Edit version of this half-inch open reel video tape recorder.

3. "Hang On, I'll Just Speak To The World". VHS (or S-VHS) recording of this TV programme about the BBC World Service, first broadcast around 1982.

Dave Young, G8TVW, 58 Furzefield Road, WELWYN GARDEN CITY, Herts., AL7 3RJ. Phone: (01707) 325347, evenings or weekends.

WANTED: Television tube type NEC 85JB4 for JVC TV/radio/cassette unit, model no. 3060UK Mark 2. If anyone can help, please contact Tony Agar on Ferryhill 01740-656592 or write to 2 Bowes Close, Ferryhill, Co. Durham, DL17 8SY as I would dearly like to get this 1970s unit working again. Price of tube to be discussed.

WANTED: For restoring a Baird Televisor: Large lens, small lens, parts for the viewing tunnel and lens box. And for a Cossor TV receiver, valves such as 4TP (non-met), 4TSA (met), 4TPB, 41MPT, 431U. Jürgen Valter, Am Gut Wolf 3, D-52070 Aachen, Germany (tel: 00 49 241-154553).

WANTED: service manual or any information for a Nera C30 projection television. Dynatron Eagle projection television. Hacker radios for purchase or exchange by private collector, also service manuals for same. AF117, AF118 transistors. Leslie Hine, Cumbria (01229-582557, 584458).

WANTED: 21" CRT, type AW53-80 to restore interesting set. Any reasonable price paid. Norman Green, 0181-892 8151.

WANTED: I'd kill for a copy of the three-play saga, 'The Norman Conquests,' starring Tom Conti. When it showed over here (USA) 10 years ago it was just about the funniest two or three evenings (I forget) I've ever spent, and I'd love to have a copy. If you can help, please write to Harry at Box 525, 71 Falcutt Way, Northampton, NN2 8PH.

WANTED: mains lead and plug for Bush TV24 console television. Ian Humphrey, 8 Reedman Road, Sawley, Long Eaton, NOTTINGHAM, NG10 3FE (tel. 0115-973 4977).

WANTED: Sony TV9-306 or TV9-90UB Sony 9-inch portable at reasonable price. Brian Renforth, 174 Helmsley Road, Sandyford, Newcastle-upon-Tyne, NE2 1RD.

WANTED: On film or tape, any crime/detective series of the 1950s and 60s. Also odd reels, schools TV programmes and documentaries. Ray Aguilar, 236 Rangefield Road, Bromley, Kent, BR1 4QZ.

WANTED: the following issues of *Practical Television* magazine to complete my collection. March, November, December 1955. March, April 1956. September 1961. October 1967. November 1968. January, March 1969. February, December 1971. Any issues before July 1954. Also needed: any service information on a Murphy Radio Ltd type II pattern generator, type A power supply and 41.5Mc/s audio generator. Line output transformer for the Bush TV161 chassis. Terry Hayes, Killuragh, Cappamore, County Limerick, Ireland (00 353 61-381571.)

WANTED: Any items relating to Doctor Who - especially episodes not on BBC Video. Will pay all costs etc. or may have items to swap. Any complete or non-complete episodes/stories wanted. Also console and table single-channel Band I channel 1 405-line TV sets wanted. Top-loader VHS video recorder. Doll's-eye switchboard (any size) and other such related items. Also video copy of *The Secret Life of the Telephone* and the complete *Daytime Live from Alexandra Palace*. Please send details to Peter Carlton, 9 Titania Close, Colchester, Essex, CO4 3TB.

ASSISTANCE WANTED: Engineer with experience of broadcast camera channels, e.g.. EMI 2001, Link 110 or Marconi Mk 9 ,to help with setting up an operational display at ON THE AIR, the exciting new broadcasting museum in Chester. The good news is: Interesting environment, nice people, lots of broadcast gear to play with, tea and sandwiches. The bad news: No

money. We can only pay expenses and some form of negotiable payment. If you are interested please contact Steve Harris at On The Air, tel: 01244-348468.

ASSISTANCE WANTED: Major UK television company seeks weird, wacky and wonderful television and miscellaneous items – not movies ... training and warning films, TV pilots that were too bad or outrageous to be aired, terrible presenters, amateurish events, dreadful performances (*not* bloopers), cheap, tacky and hilarious commercials, quirky sex education films and sexy/sleazy items (*not* porn), sensational TV happenings, crude cable offerings, shows on TV about wacky hobbies, talent shows featuring people doing odd or funny acts, bad taste/gross events, commercials with outrageous claims or mad products, weird foreign material, etc. etc. but please **no material that is easily available in current catalogues**. Send information to Colin Putney, LWT, Upper Ground, London, SE1 9LT or call 0171-261 3744.

ASSISTANCE WANTED: I am looking for someone to repair my Bush TV22, which has worked very well until recently. D.J. Smith (Leics.) 01455-230553.

ASSISTANCE WANTED: Looking for information on the Colvern 'Dual Range Short Wave Coil'. This was a component used in some pre-war radios, baseboard mounting, about 2 $\frac{3}{4}$ tall on a rectangular base with rounded corners. Visually it was similar to the Aerial/HF Coil made by Colvern. Do you have one to dispose of or can you supply technical details so I can wind one? All help appreciated, Ed Dinning, 01207-70122 weekends only or 01604-720954 during office hours Monday to Thursday.

ASSISTANCE WANTED: Info on early post-war Defiant television; model number is unknown but before the TR949. Chassis also needed for this set, believed to be the same as used in the Regentone TR20 console. Thanks, Robin Howells. Please leave message for me with Clive Mason on (01384) 872744 and I will contact you.

TOP OF THE POPS. I am currently researching the history of the long-running BBCtv show. I would like to hear from anyone with mementoes, tickets and information to missing programmes and technicians' tapes. Keith Badman, 35 Knolton Way, Wexham Estate, Slough, Bucks., SL2 5TD.

DUAL STANDARD B&W TV SETS WANTED. Anything interesting considered, but examples badged Alba, Baird, Decca, GEC, Defiant would be nice. Also rental models. I have several wooden cabinet untested 1950s TVs for spares or repair. Nominal prices or swap for 60s sets. Steve James 0115-923 3179 or write 354 Loughborough Road, West Bridgford, Nottingham, NG2 7FD.

MESSAGE. Buckingham Film Services recently sold a 16mm copy of a lost BBC TV programme, *The Don Davis Talent Show* (1956) before I could contact them. They correctly will not reveal to whom they sold it but if by

any chance you bought it, could we discuss making a telecine copy? Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. Tel: 01604-844130.

MESSAGE. *The War Game.* My copy of this BBC film has gone missing; perhaps I lent it to someone but I don't recall that. If someone has a 16mm print or first-generation video copy, I'd like to know! Thanks. Andy Emmerson, as above.

HELP! Has anyone got spare belts and tape heads for a Shibaden SV-700 video tape recorder? If so, please give me a ring. Edward Nowill, 0181-874 0069.

HELP! Our subscriber Hans Knot in Holland is undertaking a monumental task, to compile a tape of every instrumental record ever used as a signature tune or theme on offshore radio. He is getting a lot of help and remarkably the task is well under way. The following are still desperately required and if you can put any of these on cassette, he will be delighted and you may well get a reward of some kind!!!

Titles wanted are:

Jerry Allen: *Fuzzy (or Funny) Duck*

André Brasseur: *Saturnus, Holiday*

Golden Gate Strings: *Mr Tambourine Man*

Hank Levine: *Image*

Jimmy McGriff: *The Organ Grinder*

Lonny Mack: *Double Whammy*

Jimmy Smith: *The Organ Grinder*

If you can help with any of these, please write to Hans Knot, Postbus 102, 9700 AC Groningen, NETHERLANDS. Hans speaks and writes excellent English, by the way, so there's no language problem!

CALLING ALL DXERS! Keep up to date with *Teleradio News*, the only magazine for dedicated enthusiasts. Six issues a year cost you just £7.50 post paid, so send your name and address with a cheque made out to HS PUBLICATIONS, 7 Epping Close, Derby, DE3 4HR.

AND IF YOU'RE AFTER THE VERY LATEST INFO ON SATELLITE TELEVISION ... no, don't send off for Transponder, the definitive satellite newsletter has ceased publication (the publisher has found a new career in the USA!).

SOUTH YORKSHIRE TELEFANTASIA, 27 Wickersley Road, Broom, Rotherham, Yorks., (01709-378689 or 0114-255 5735). Lively intelligent forum for appreciation and discussion of the best of British television and radio from the 1950s to the 1990s.

MOMI - THE WORLD'S MOST EXCITING CINEMA AND TELEVISION MUSEUM. South Bank, London SE1. Tel 0171-928 3535 (switchboard) or 0171-401 2636 (recorded information line).

NATIONAL MUSEUM OF PHOTOGRAPHY, FILM AND TELEVISION. No mind about the first two subjects, you'll find the television section interesting enough. Location is Prince's View, Bradford, Yorks., BD5 0TR. Telephone 01274-727488. Open Tuesdays to Sundays 10.30 - 18.00. Closed Mondays.

ON THE AIR Vintage Sound and Vision is a new venue for vintage broadcasting enthusiasts. Situated in Chester's major antiques centre, ON THE AIR has a constantly changing stock of vintage wireless, television and related items. Please write (enclosing SAE) or phone for further details and to ensure personal attention before calling. Open Monday to Saturday 10.00 - 5.30. ON THE AIR, 42 Bridge Street Row, Chester. Tel: 01244-348468 daytime or 661062 evenings.

TEST CARD & IDENT VIDEOS FOR SALE: 55 minute video presentation made for the BATC "The Development of the TV Test Card". Andrew Emmerson interviews George Hersee, designer of Test Card F. Lots of old test cards included.

Also ... "Exotic TV Idents" covering East Germany, USSR, Poland, Czechoslovakia, Estonia and Romania, Mongolia, Libya, Algeria, New York, "BBC London" and many west European countries and satellite channels. Further expanded edition, now includes several USA idents as well as test cards from Slovakia, Ukraine, Angola, Armenia, Bulgaria and Cyprus. In all there are well over 100 test cards, station idents, news programmes and start-of-day recordings, lasting over an hour.

And now... Idents Tapes 1 and 2. Literally hundreds of vintage and recent TV test cards, captions, idents etc. from Britain, Ireland and the rest of the world. Two E-180s crammed full!

All titles cost £9.99 per tape, VHS PAL only. Please allow 14 days for delivery. Andy Emmerson, below.

FILM TO VIDEO TRANSFER (TELECINE): At last - an affordable telecine service! I can transfer 16mm films (not other gauges, sorry) to VHS or S-VHS, far cheaper than commercial firms. You can collect/deliver and supply your own tape to save money if you prefer. Equipment has 430 lines resolution (better than S-VHS!) and handles optical and magnetic sound. Ring or send SAE for details. Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. Tel: 01604- 844130.

I have an EMI CCU for disposal, this unit is four units wide and is about 18" wide and 7" high. The four units are 'PSU 900" with Camera control panel 'RA 908", Sync Gen. 900 "SG 900", Broadcast sync shaper "BSS 900", and Type 9 Camera control Unit "CC 900". This is all running on 405, 525 and 625 switchable from the front panel of the Sync Gen. unit. The unit is some years old and was ex-TTT on City Road, Newcastle on Tyne [probably from an EMI Mk 9 camera used for captions - *Editor*]. I would like to swap for ex-Military HF or VHF communications equipment old or new, or offers. Mike Stott G0NEE, Wellview, 12 Castle View, Ovingham on Tyne, Northumberland, NE42 6AT.

GOOD HOMES WANTED

The following items have been offered free of charge or almost free by their generous owners, though they will doubtless accept small donations if you are pleased with what you get! This latter kind of gesture goes down well since in many instances the advertisers are not members of our group and are pensioners, widows, etc.. Where no phone number is given please enclose SAE with your letter, it's only fair.

In each case the advertiser has agreed to hold the items for one month from publication – after then it's probably the corporation rubbish dump or an antique shop. You have been warned! Feedback indicates that several of these sets are *not* in fact claimed... what a shame!

Free to a good home: my collection of **45 black-and-white televisions** from the 1960s and 70s as space is urgently required. Also available subject to reasonable offers: 15 table models from the 1950s in screen sizes from 12" to 17". For details send SAE or phone Bob Cook G3UZL, 120 Hulham Road, Exmouth, Devon, EX8 3LD (tel: 01395-271134). (NS)

Bush TUG36 17" Band I/III console TV. Complete, very clean condition. Ron Simons, Cheltenham 01242-235194.

Pilot early-1950s TV set in poor condition (tube has air in it, valves missing but good for spares). Two brand-new mid-1950s picture tubes in original packing cases (square tubes). Masses of TV and radio valves in original boxes, glass-based valves 1950s/60s. E.S.C. Nowill, 32b Wadham Road, London, SW15 2RL (0181-874 0069).

Marconi industrial camera chain, comprising camera, camera control unit (type BD781A) and video display unit (missing cables and lens). Neil Bousfield, ZS2DR, 3 Willasdale Place, Bonnie Doon, East London 5241, South Africa.

Dual-standard colour set, stands on four legs, lovely roll-type doors. Fair condition, shame to scrap it. Ron Isham, Brackley (Northants.) 01280-703701 (NS).

Ekco TMB270 405-line portable, ring up for price/condition. John Glass, Dover (Kent) 01304-825534 (NS).

HOW TO CONTACT 405 ALIVE

The chief glory of every people arises from its authors.

WE WANT TO HEAR FROM YOU!

Letters are always welcome and nearly all of them (unless marked *Not For Publication*) get published. Lengthy screeds may be edited for clarity. Electronic mail is also welcome. Address this to midshires@cix.compulink.co.uk

Advertising rates. Classified: free to subscribers, £1 per advertisement for others. Display ads, using your artwork: £5 per half page, £10 full page. Charges must be pre-paid.

Notes & Queries (for publication in the magazine). Keep them coming... and your answers to them.

Enquiries requiring an individual reply. These are answered when time permits. You must include a stamped addressed envelope and preferably also your telephone number (in case it is quicker to telephone a reply). Please be patient - thanks.

Articles are also most welcome. We get so many good ones that publication can take up to two years or so, but don't let that deter you. They can sometimes be held back when we group two or three together when they support a common 'theme'.

Payment. We're a not-for-profit magazine so sadly we cannot pay for material. On the other hand, full-length feature articles do earn the author a year's free subscription once published so that's an incentive. You retain copyright of your article so you are free to offer it - probably in a revised version - to other, mainstream periodicals to earn some money. At least one of our contributors does this very successfully.

But I can't write like the big names do! Don't worry. We can sort out your grammar and spelling. It's the facts and your ideas that count.

How to submit material. If at all possible, please TYPE your contributions using a dark, black ribbon. This enables them to be read straight into the word-processor by a document scanner. Magic! Contributions on computer disk are particularly welcome and your disk will be returned. We can handle most variations of IBM PC and CP/M disks in 3.5" and 5.25" size but please process your words in some popular word-processing format, ideally as an ASCII or WordStar file. Through the good offices of Radio Bygones, we can handle Amstrad PCW and Macintosh disks, but not BBC format. If in doubt please ring first on 01604-844130. Thanks. You can now also fax your letters, ads and articles on 01604-821647.

BACK NUMBERS

All stocks of back issues have been sold now, apart from nos. 1/2/3/4 combined edition reprint (£5). Prices post-paid.

FAQ FILES

FAQs are frequently asked questions, so we are keeping two files of FAQs and their answers ready for printing out on request for readers. These files will be updated as new information comes in. These two files are already quite

lengthy and contain material already published, so it would not be fair on established subscribers to reprint them in the magazine. FAQ file 1 runs to 24 pages and covers general points about old TV and how to get old television sets working again. FAQ file 2 is a reprint on all the articles on test card music and ITV station ident themes; it covers 11 pages. FAQ file 1 costs £3.00 and file 2 costs £2.00 (both post paid). These prices cover just the cost of copying and postage plus the horrendous cost of banking your cheque (68 pence!). FAQfile 3 covers suppliers of hard-to-find components and service data; for this one send one first class stamp and a SAE.

WOULD YOU LIKE YOUR OWN COPY OF 405 ALIVE?

Perhaps you are reading a friend's copy - now you can't wait to receive your own copy four times a year. Send a cheque for £16 (inland), Eurocheque for £18 (abroad) made out to Andrew Emmerson or \$30 cash (world air mail), which will pay for a year's subscription (four issues). There is a 5 per cent surcharge for credit card transactions. Our address is 71 Falcutt Way, Northampton, NN2 8PH.



Does anyone have a recording of the Anglia clock shown above? A long recording of it, e.g. start of day's transmission would be nice but I would appreciate anything. I am also looking for other ITV station clocks from any region and era. I have lots of clips to swap if anyone can help.

*Please contact Richard Bell, 91 Kings Road, Melton Mowbray,
Leics., LE13 1QQ.*

EXCHANGE PUBLICATIONS

You may wish to contact the following allied interest groups and publications (please send SAE with all enquiries).

BRITISH VINTAGE WIRELESS SOCIETY: Gerald Wells, Vintage Wireless Museum, 23 Rosendale Road, London, SE21 8DS.

VINTAGE RADIO CIRCLE: Geoff Williams, 4 Sunnyside Park, St Ives, Ringwood, Hants., BH24 2NW.

BRITISH AMATEUR TELEVISION CLUB: Dave Lawton G0ANO, Grenehurst, Pinewood Road, High Wycombe, Bucks., HP12 4DD.

NARROW BANDWIDTH TV ASSOCIATION: Doug Pitt, 1 Burnwood Drive, Wollaton, Nottingham, NG8 2DJ.

TEST CARD CIRCLE (TV trade test transmissions and test card music): Stuart Montgomery, 2 Henderson Row, Edinburgh, EH3 5DS.

BBC TEST CARD CLUB: Keith Hamer, 7 Epping Close, Derby, DE3 4HR.

SAVERS OF TELEVISION AND RADIO SHOWS (S.T.A.R.S.): 96 Meadvale Road, Ealing, London, W5 1NR.

IRISH VINTAGE RADIO & SOUND SOCIETY: Henry Moore, 9 Auburn Close, Killiney, Co. Dublin.

RADIO BYGONES (vintage radio technology): Geoff Arnold, 9 Wetherby Close, Broadstone, Dorset, BH18 8JB.

THE RADIOPHILE (vintage radio): Chas. E. Miller, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP.

TELERADIO NEWS (current radio and TV transmitter news, long-distance reception): Keith Hamer, 7 Epping Close, Derby, DE3 4HR.

TUNE INTO YESTERDAY (Old-Time Radio Show Collectors Association): Membership secretary: Roger Bickerton, 3 Park Edge, Harrogate, HG2 8JU.

VINTAGE LIGHT MUSIC SOCIETY: Stuart Upton, 4 Harvest Bank Road, West Wickham, Kent, BR4 9DJ.

ROBERT FARNON SOCIETY (also light music): David Ades, Stone Gables, Upton Lane, Seavington St. Michael, Ilminster, Somerset, TA19 0PZ.

MEMORY LANE (78rpm-era popular music): Ray Pallett, 226 Station Road, Leigh-on-Sea, Essex, SS9 3BS.

IN TUNE INTERNATIONAL (music of the years 1935-1960): Colin Morgan, 12 Caer Gofaint, Groes, Denbigh, Clwyd, LL15 5YT.

PROJECTED PICTURE TRUST (cinema history): Harrold Brown, 2 Eleanor Gardens, Aylesbury, Bucks..

VINTAGE FILM CIRCLE: Alex Wooliams, 11 Norton Road, Knowle, Bristol, BS4 2EZ.

THE BACK PAGE

405 Alive (ISSN 0969-8884) is an independent, not-for-profit magazine devoted to the study and preservation of old television technology and programming. It has no connection with, and is not subsidised by, any other organisation. Publication is four times a 12-month subscription period but not at set times.

Editorial policy. This magazine acts not only as a forum for research, the republication of archive material and as a monitor of current developments but also as a means for all interested in this field to keep in touch. Readers are encouraged to submit articles, photographs, notes and letters.

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Produced in

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